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CLARINET

CARL FISCHER, Inc.
BOSTON. COOPER SQUARE CHICAGO.
NEW YORK.

Index

	Page
Rudiments of Music	5
Duration of notes	5
Comparative table of the relative value of notes	6
Bars	6
Rests	6
Dots	7
Triplets, Double Triplets and Group	7
Time	7
Method for the Clarinet	8
The first exercises	9
Descriptive table for the Boehm Clarinet	10a
Scale for Clarinet with 15 keys	10b
Scales	11
Slur	12
The Pause	16
Sharps	18
Tables of Signatures of Sharp Keys	18
Flats	21
Table of Signatures of Flat Keys	21
The Natural	23
Minor Scales	23
Table of minor Keys with their relation to major	23
Different shades of tone	27
Double Flats	48
Double Sharps	50
Exercises with Triplets	52
Abbreviation and Rests	54
The Appoggiatura	55
The Gruppetto or Turn	56
The passing Shake and the Shake	57
The Chromatic Scale	58
Exercises of Mechanism	59
Exercises on articulations	61.62
Exercises for acquiring a long breath and a full tone	63
Major and Minor scales in all keys	64
The Harmonic minor Scale	68
Arpeggios. The Group	71
Various exercises	72
Various sizes of Clarinets	99

Appendix

		Page
Harlequinade Polka	*J. M. Morelli*	100
Ave Maria	*A. Fessy*	101
Temptation (Verdi)	*H. Klosè*	102
How can I leave thee. Fantaisie	*R. Ritter, Op. 11*	103
Polonaise from "Mignon"	*Ambroise Thomas*	105
Long, Long ago. Fantaisie	*R. Ritter, Op. 12*	107
Concertino	*F. Manns, Op. 29*	110
Variations	*C. M. v. Weber, Op. 33*	117
Fantasia	*R. Gruenwald, Op. 224*	121
List of principal words used in modern music		125

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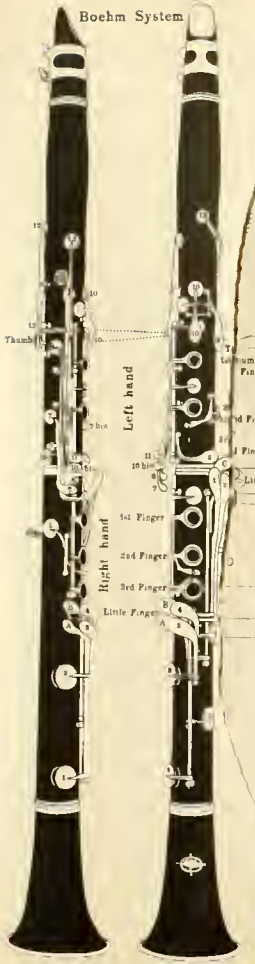


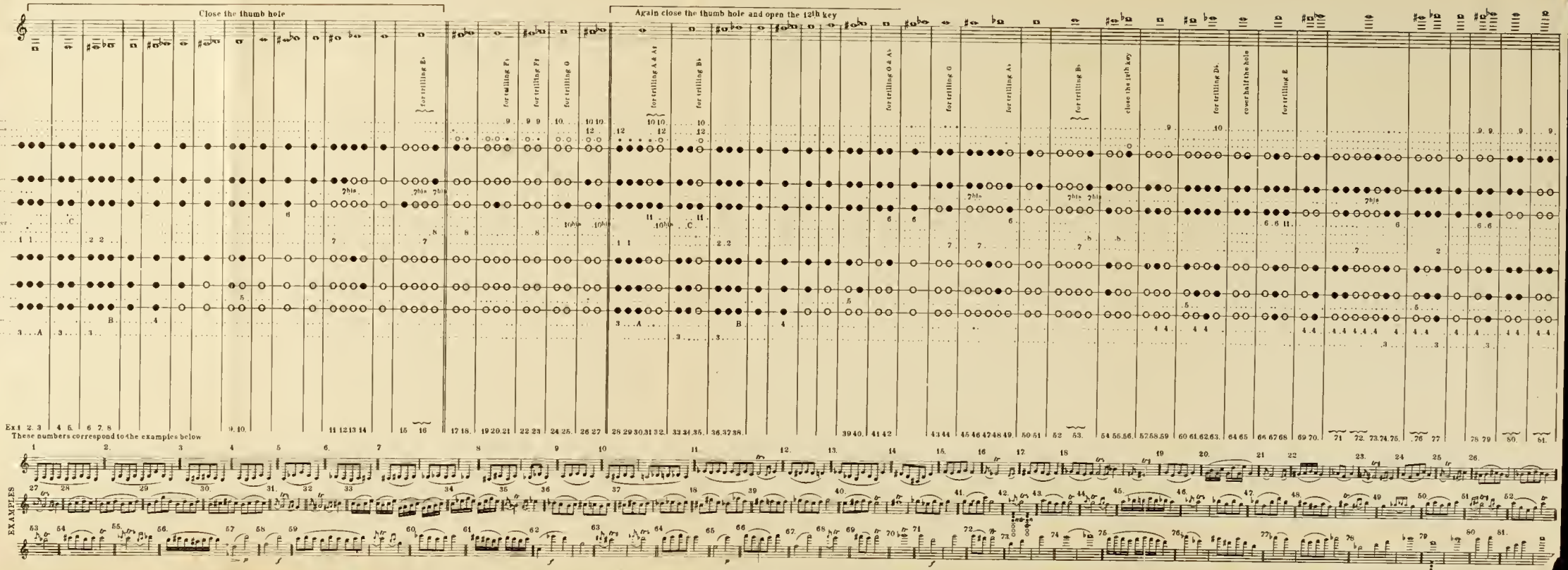
Nº 25

NOTE: The black points (•) denote the closed holes and the white points (O) the holes open.
The numbers indicate the keys to be opened or closed
The letters A, B, C, indicate the extra fingerings for keys 1. 2 3
Each little finger is used on four different keys as is also the first finger of the right hand which has in addition its hole to open and close.

DESCRIPTIVE [illegible]ABLE FOR THE BOEHM CLARINET

WITH VARIO[illegible] EXAMPLES ILLUSTRATING ITS MANY ADVANTAGES

by C. ROSE.
Professor at Paris Conservatory.



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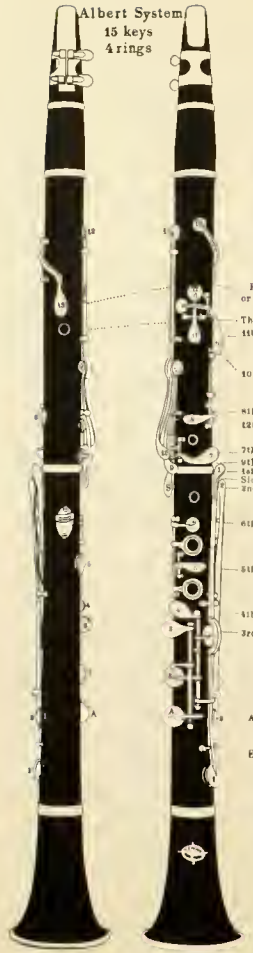


Nº 25

SCALE FOR THE CLARINET WITH 15 KEYS.

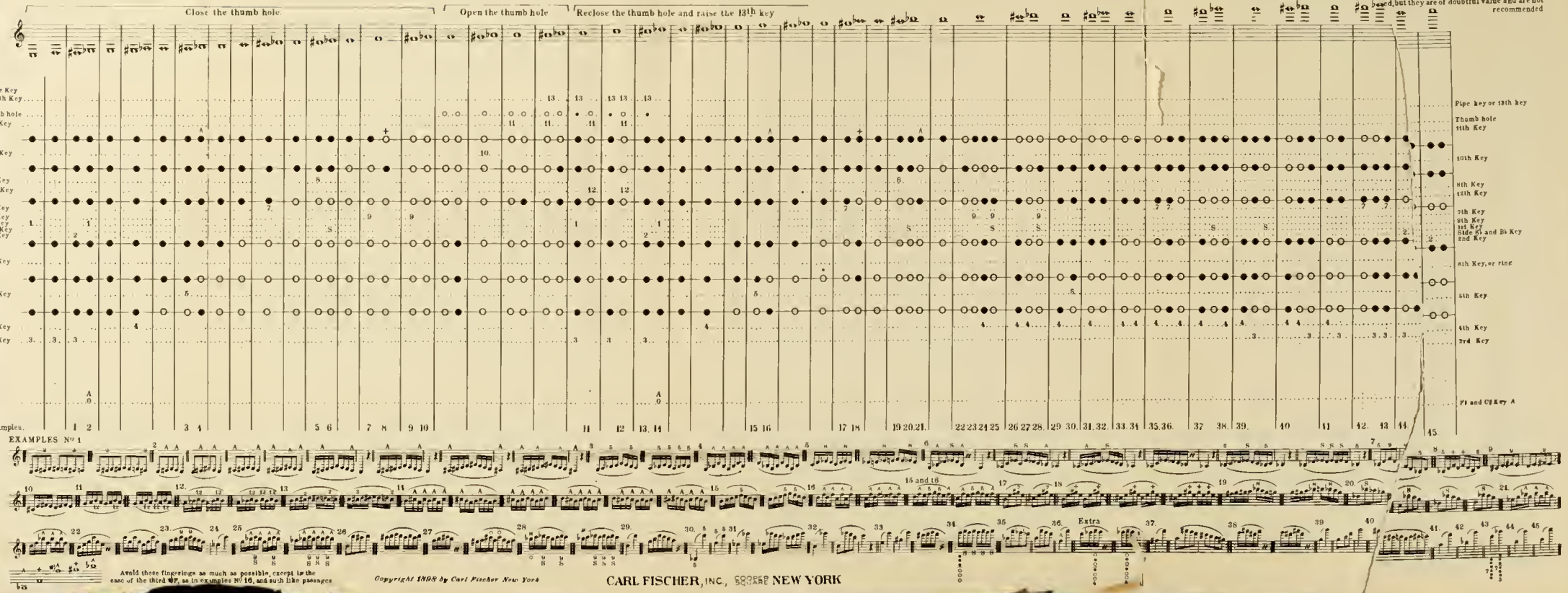
GIVING VARIOUS EXAMPLES ON THE USE OF THE F♯ AND C♯ ACTION, ALSO SIDE E♭ AND B♭ KEY, WITH SEVERAL OTHER EXAMPLES AND FACILITIES OF FINGERING

by C. ROSE.

Professor of the Clarinet, at Paris Conservatory.

The black dots ● are closed holes
The zeros ○ the open holes
The numbers on the keys indicate the holes, that must be opened or closed
The letter S indicate the side E♭ and B♭ Key
The letter A the duplicate F♯ and C♯ action

NOTE. The 15 keyed Clarinet, wi[illegible] is the most desirable common syst[illegible] rings on both upper and lower joints. By means of the rings on the upper [illegible] Clarinet to be obtained. [illegible] int the [illegible] is made by stopping the thumb hole alone and the [illegible] is [illegible] de by stopping the thumb hole and opening the key Nº 13 or thumb key [illegible] his improvement does away with the use of the 9th key in making those [illegible] thus making the execution of many passages in sharp keys much less [illegible] invented in addition to those already men[illegible] ult. Various other keys have been [illegible] ed, but they are of doubtful value and are not recommended



Avoid these fingerings as much as possible, except in the case of the third ♯F, as in examples Nº 16, and such like passages

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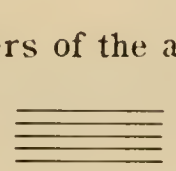
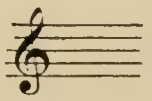
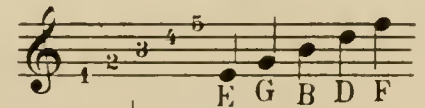
RUDIMENTS OF MUSIC.

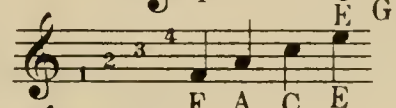
Before the student can commence to play on any Instrument, it is necessary that he should be acquainted with the rudiments of musical notation.

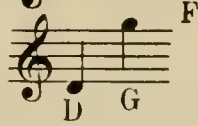
The signs, which indicate pitch and duration of a musical sound, are called Notes figured thus: etc.

They are named after seven letters of the alphabet: C.D.E.F.G.A.B. and are written on, between, above or below five parallel lines,  called the Stave. The names of which are determined by Clefs, placed on different lines,

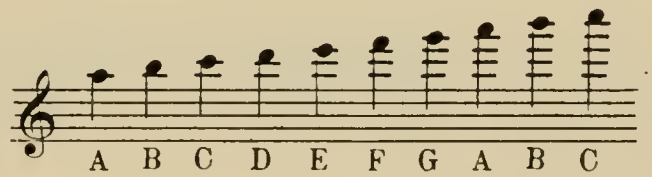
For this instrument only the treble or G clef  is used which is placed on the second line.

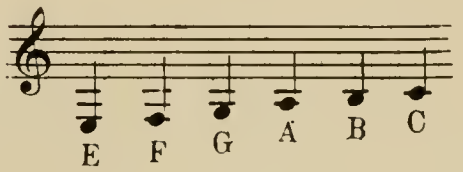
The names of the notes on the five Lines are 

of the four Spaces between the lines 

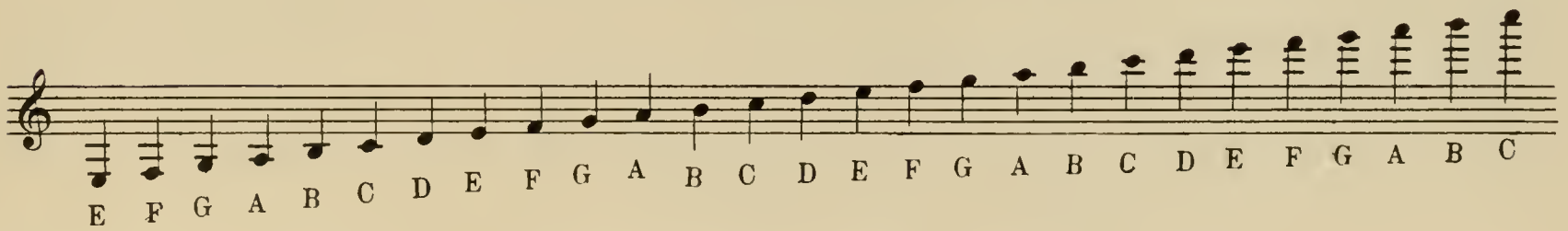
of the two above and below the lines 

These eleven notes being too limited and in order to signify higher and deeper sounds Ledger lines have to be added above and below the stave.

Notes of the ledger lines above the stave. 

Notes of the ledger lines below the stave. 

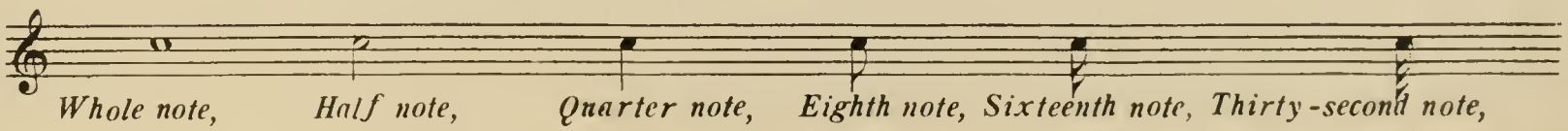
FULL TABLE OF THE ABOVE NOTES.



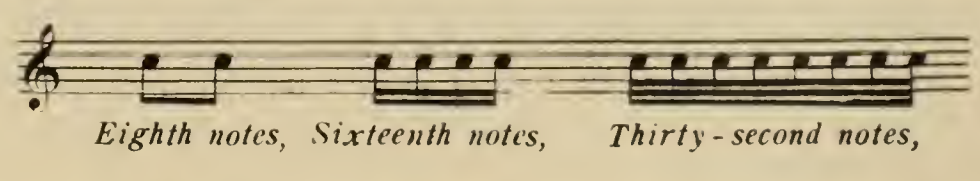
DURATION OF NOTES.

Notes may be of longer or shorter *duration,* which is shown by the peculiar form of each note.

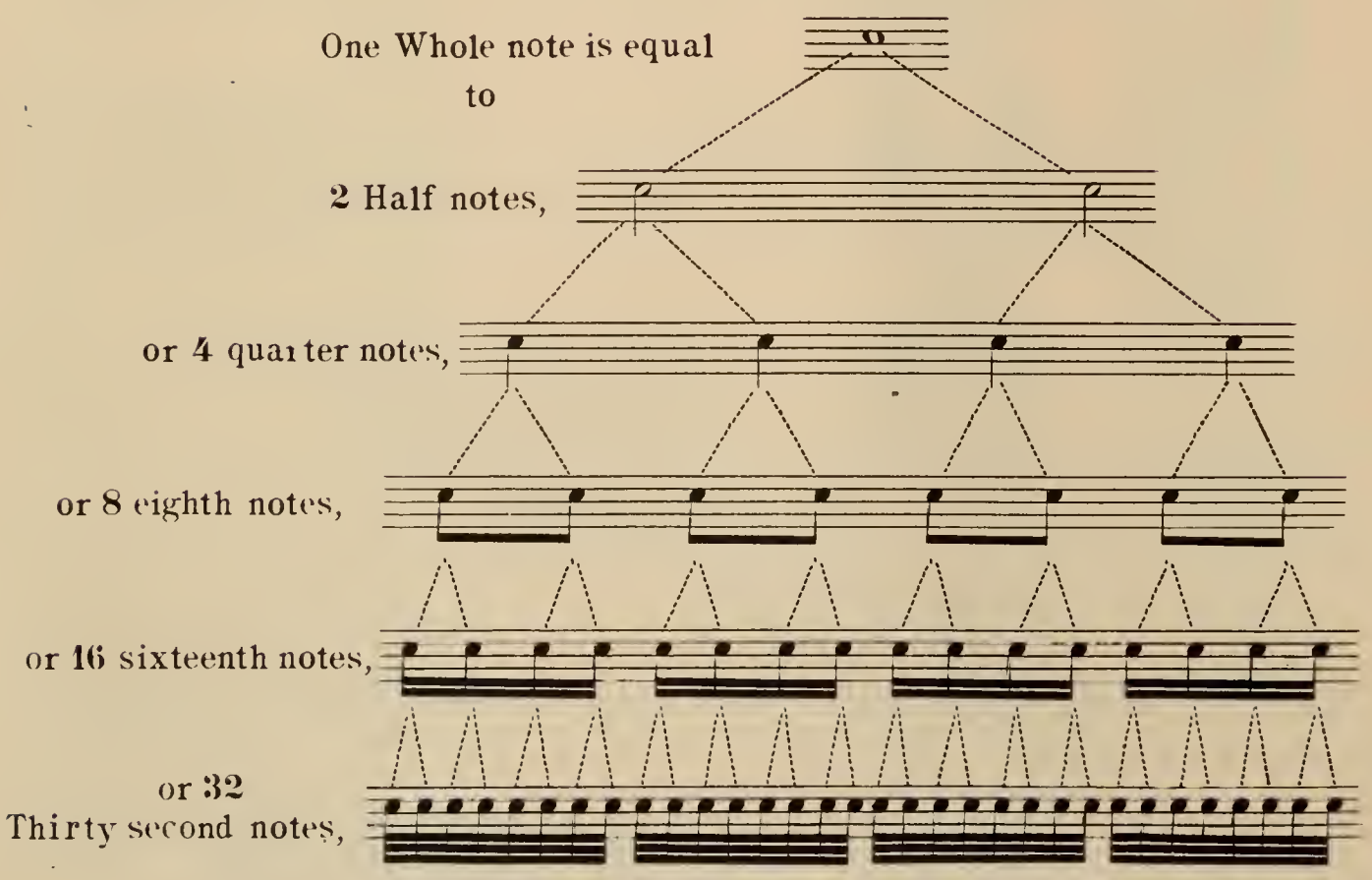
FORMS OF DIFFERENT NOTES.



The latter three kinds may also be written in combination thus:



Comparative Table of the relative *Value* of notes.



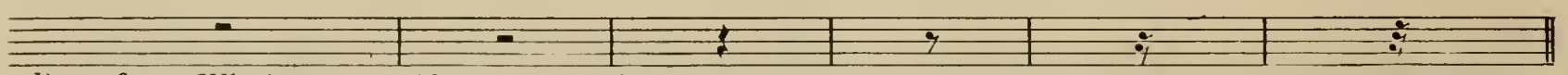
BARS.

Notes are arithmetically divided into *bars,* marked by one or two lines drawn across the stave.

One line is placed after each bar, and each bar contains the same number or value of notes and each bar must last precisely the same length of time. At the end of a composition or section of a composition, two lines are placed forming a double bar. If either two or four dots are found by the side of the double bar, the whole part from the preceding double bar, or if there is no earlier double bar, then from the beginning of the piece, is to be played again. This is called a ***Repeat.***

RESTS.

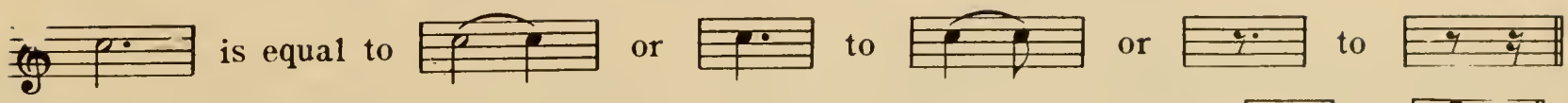
Instead of a note a *Rest* of an equal value may be used.

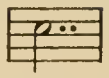
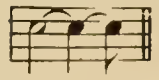


Rest for a Whole note, Half note, Quarter note, Eighth note, Sixteenth note, Thirty-second note,

DOTS.

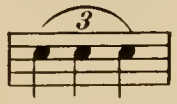
A *Dot* placed after any note or rest increases its value one half. Thus:

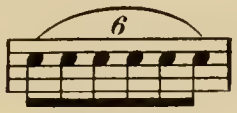


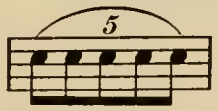
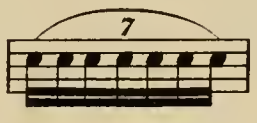
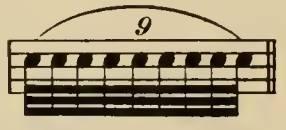
Two dots placed after a note increase its value one half and a quarter or  like  etc.

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a 3 being put over a group of three notes, *double Triplets* are marked by a 6 being put over a group of six notes.

Three quarter notes marked thus  must be played in the same time as two quarter notes

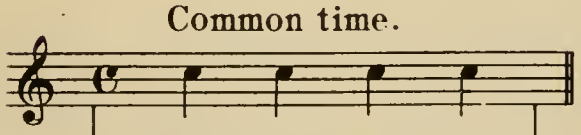
or six eighth notes  like four eighth notes etc.

There are also groups of five,  seven  and nine notes. 

TIME.

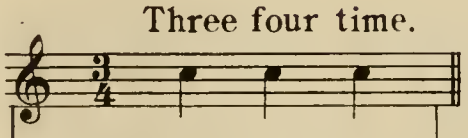
In order to know how many quarter notes eighth notes or Sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

Common time.



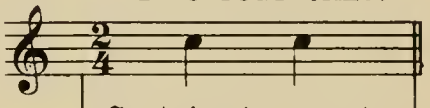
Contains four quarter notes, or the same value in longer or shorter notes or rests, and four 1. 2. 3. 4. have to be counted in a bar.

Three four time.



Contains three quarter notes, or the same value in longer or shorter notes or rests, and three 1.2.3. have to be counted in a bar.

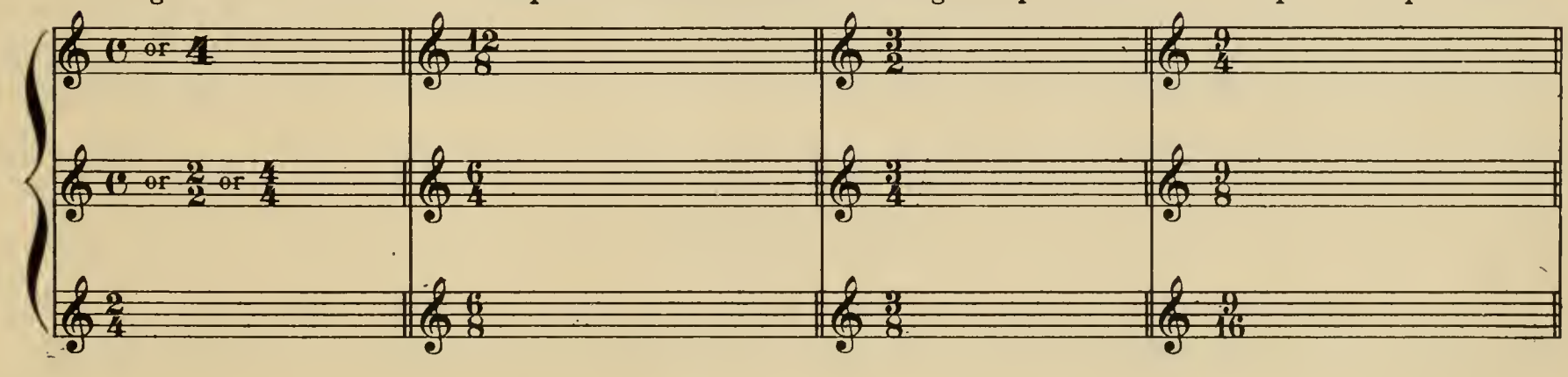
Two four time.



Contains two quarter notes and two 1.2. have to be counted.

TABLE OF TIMES.

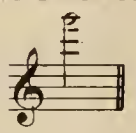
Single common times. Compound common times. Single triple times. Compound triple times.

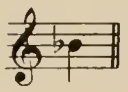
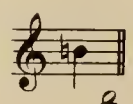
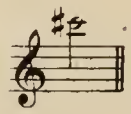
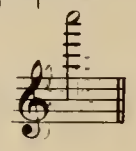


When a line is drawn through the C thus ¢ which is called alla breve, *two* are counted in a bar.

METHOD FOR THE CLARINET.

THE COMPASS OF THE CLARINET.

The compass of the Clarinet is nearly four octaves, extending from the low E up to C in altissimo. The very high notes are, however, screeching and disagreeable to the ear, so that it is advisable not to pass beyond the high G  the reasonable limit of the instrument.

The Clarinet is divided into 3 registers: the 1st or deepest register, called chalumeau, extends from the low E ♮ to B ♭,  the 2nd register, Medium, from B ♮  to C ♮ and the 3rd register, in alt, commences at C ♯  and ascends to the high C ♮. 

MANNER OF HOLDING THE CLARINET.

The left hand occupies the upper part of the instrument. The 1st, 2nd and 3rd fingers are placed upon the two rings and the hole in the front, while the thumb is used for closing the hole at the back, and opening the 12th key. The little finger is extended to touch easily the keys N° 1 2 and 6. The right hand occupies the lower part of the instrument. The 1st, 2nd and 3rd fingers stop the holes placed under the three rings, the little finger must be always extended so as to touch easily the keys N°s 3 and 4.

POSITION OF THE MOUTHPIECE IN THE MOUTH AND THE MANNER OF PRODUCING A TONE.

Insert nearly half the mouthpiece into the mouth, the reed being underneath. The lower lip should be a little drawn in so as to cover the teeth: and the upper lip slightly pressed downwards to prevent the teeth biting the mouthpiece and damaging the quality of tone. The mouthpiece being thus held by a light pressure of both lips the air cannot escape by the sides of the mouth, the reed can then act freely and perform its vibrations with all desirable facility. The tone on the Clarinet is produced by the tongue which sends the air into the instrument and at the same time causes the reed to vibrate. To produce the tone the player must take in a sufficient quantity of air and force it into the instrument by a short stroke of the tongue and by pronouncing the letters T or D according to the quality required.

THE EMBOUCHURE.

To attain a good embouchure i.e. the thorough control over mouth, tongue and mouthpiece; the player must possess the two principal aids for gaining the finest embouchure, these are: delicacy of tone and lightness of tongue.

ON TONE.

It is of the greatest importance to have a good mouthpiece and a good reed. Without these the student will try in vain to produce a sweet tone. The reed is made of Frejus cane which must be ripe but not overripe.

THE FIRST EXERCISE.

1. Pronounce a T.

C B C D C B D B C

2.

C D E F

E F G F G F E D C

3.

C E F G

A G E G A G F D C

4.

C B A G

A G F G A. G F E F G F E G A

B G C

5.

C D C B C D E D C B D

B C

6.

C E D E F G F G F E G

E D F E C D B C

7.

C B G F E G

C D E G F E G A G C B C D F

G E D C B D G F E D C

8.

C E G

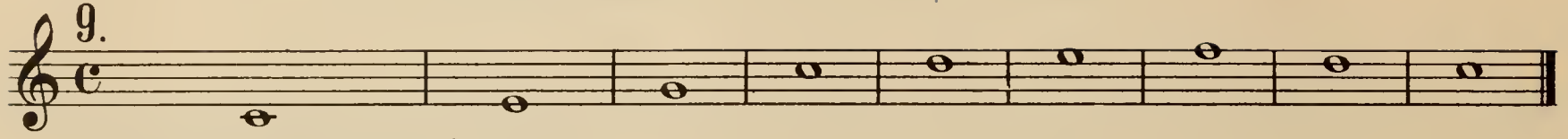
A G A B A B A G A B C B C C

B A G B G F A G A B C B A G

F E C D B A G E C B G A B C

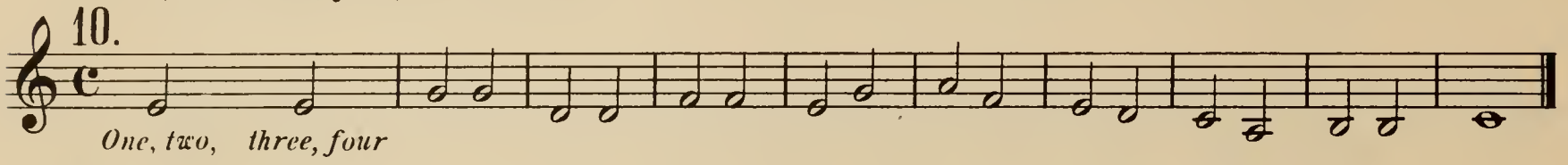
Observe the value of the notes and count.

9.



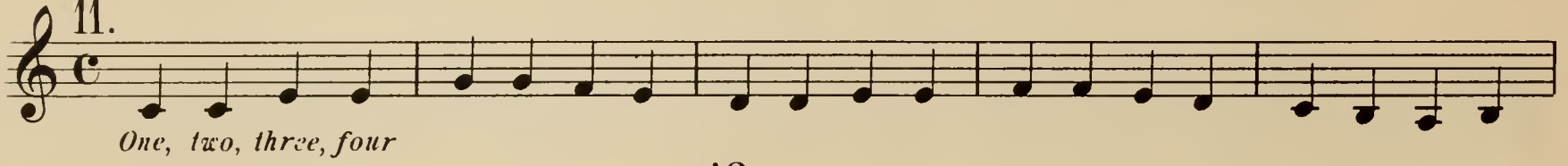
One, two, three, four, One, two, etc.

10.



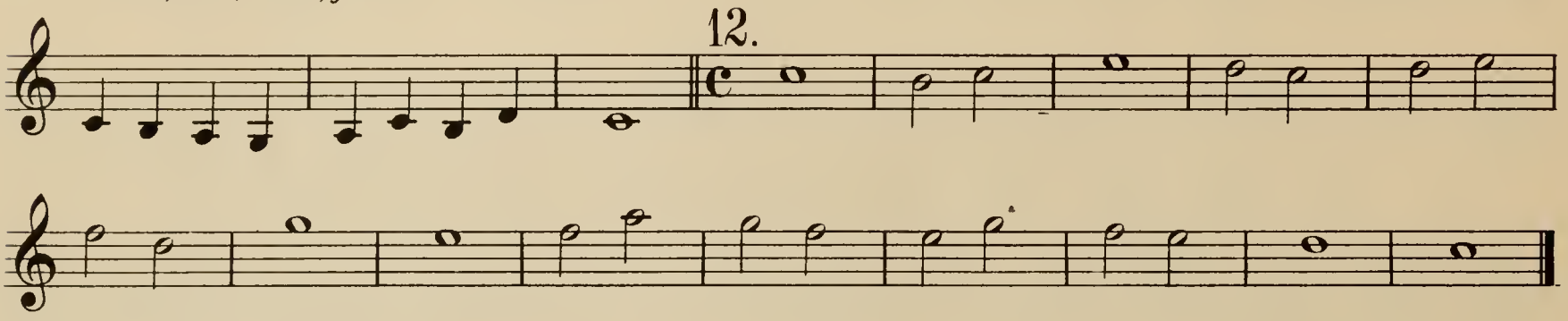
One, two, three, four

11.



One, two, three, four

12.



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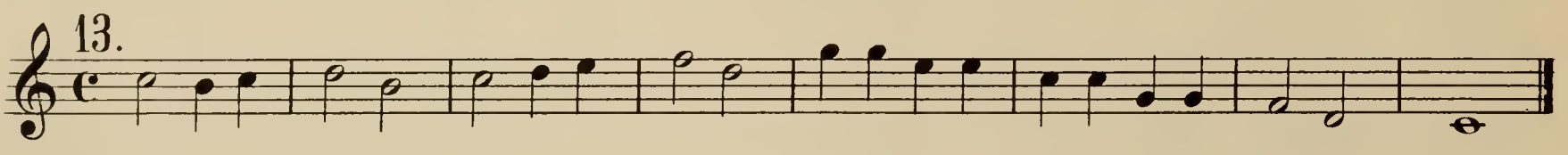

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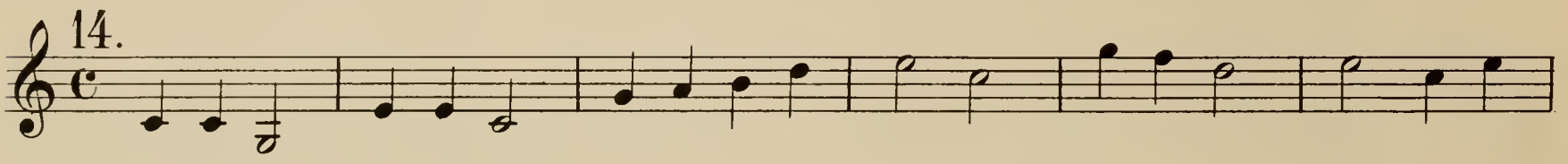

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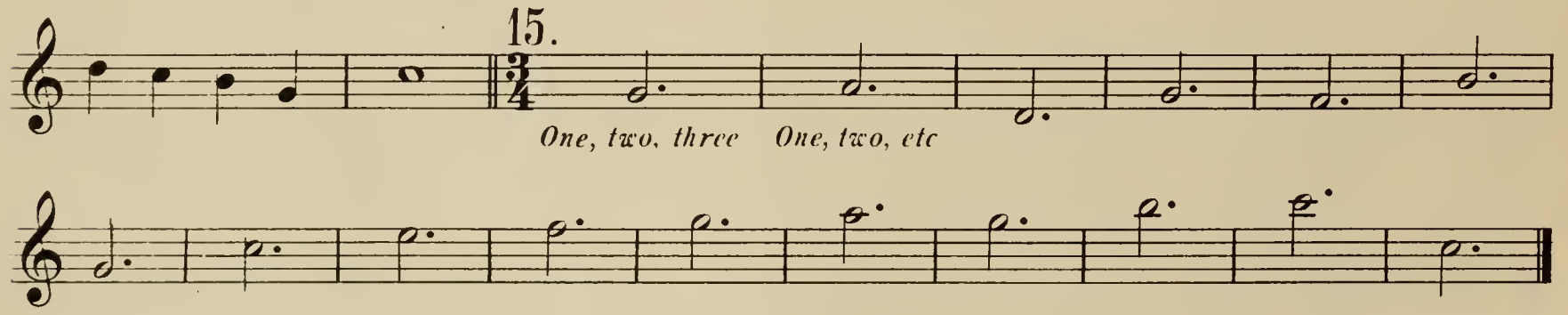
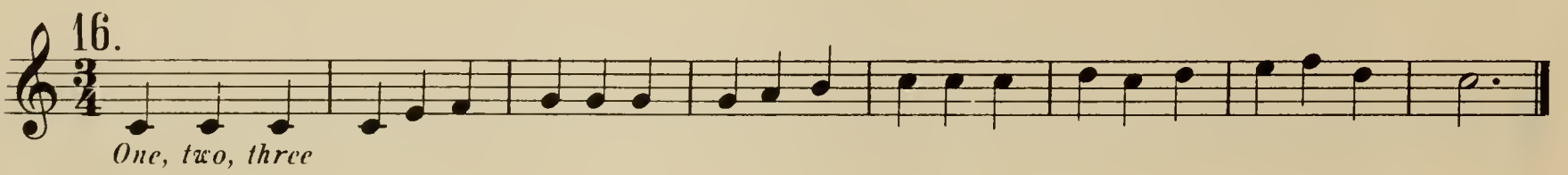


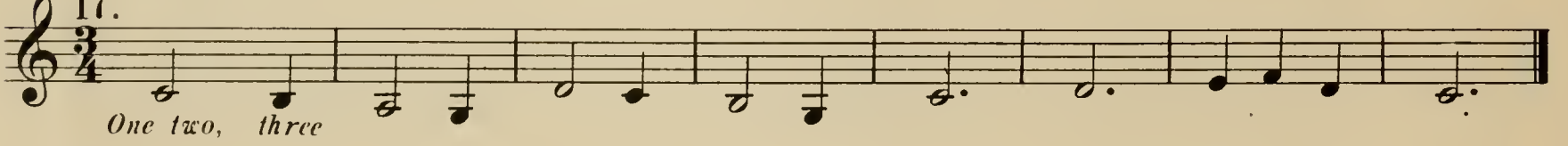
One, two, three One, two, etc

16.



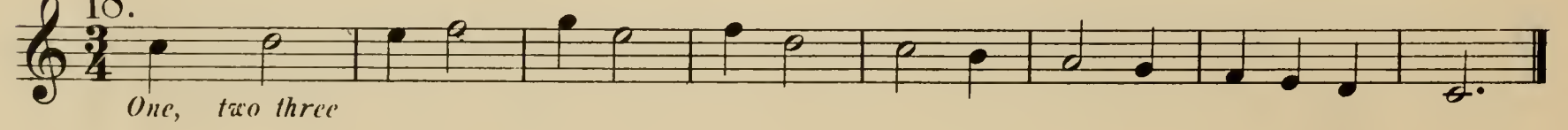
One, two, three

17.



One two, three

18.



One, two three

SCALES.

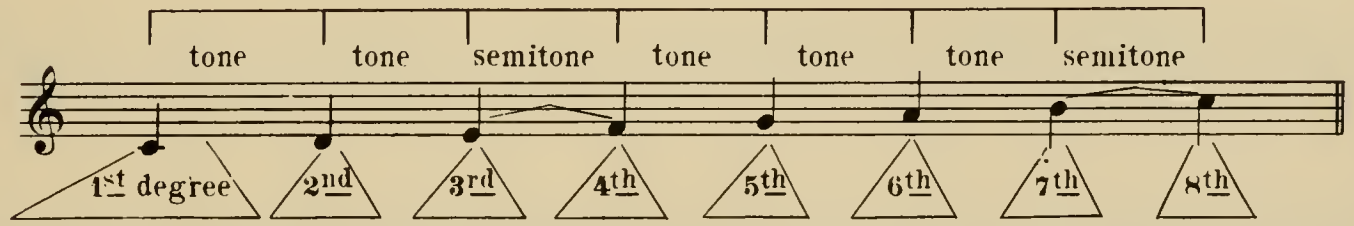
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor*, whose ascension or descension is diatonical i. e. in tones and semitones, and a third kind, whose ascension or descension is chromatic i. e. only in semitones.

For the present, only the *Major* scale will be treated upon. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

EXAMPLE.

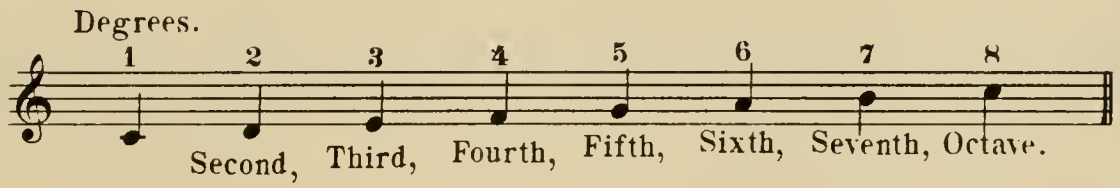


Each diatonic scale derives its name from the name of the note on the first degree, or the *root*.

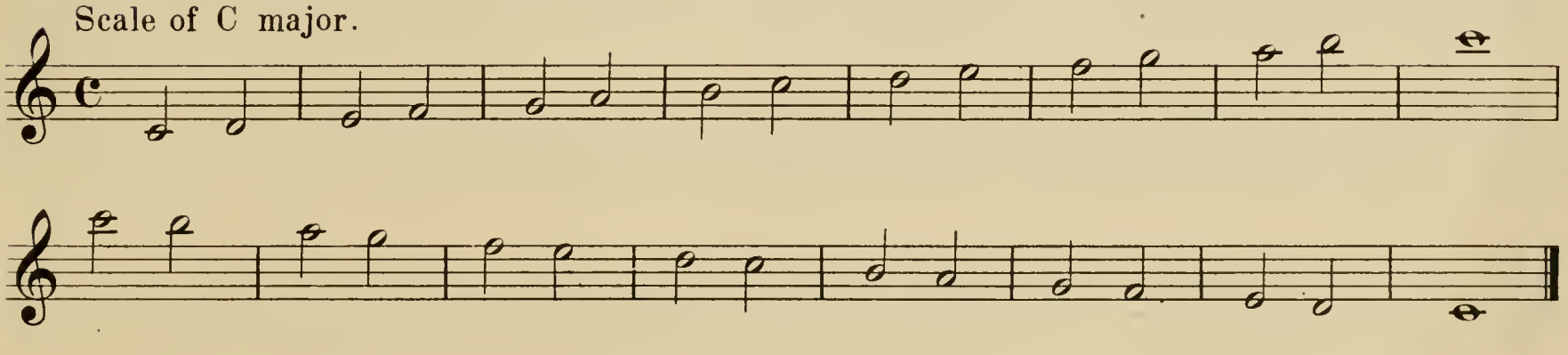
There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C major will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: The Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave. etc.



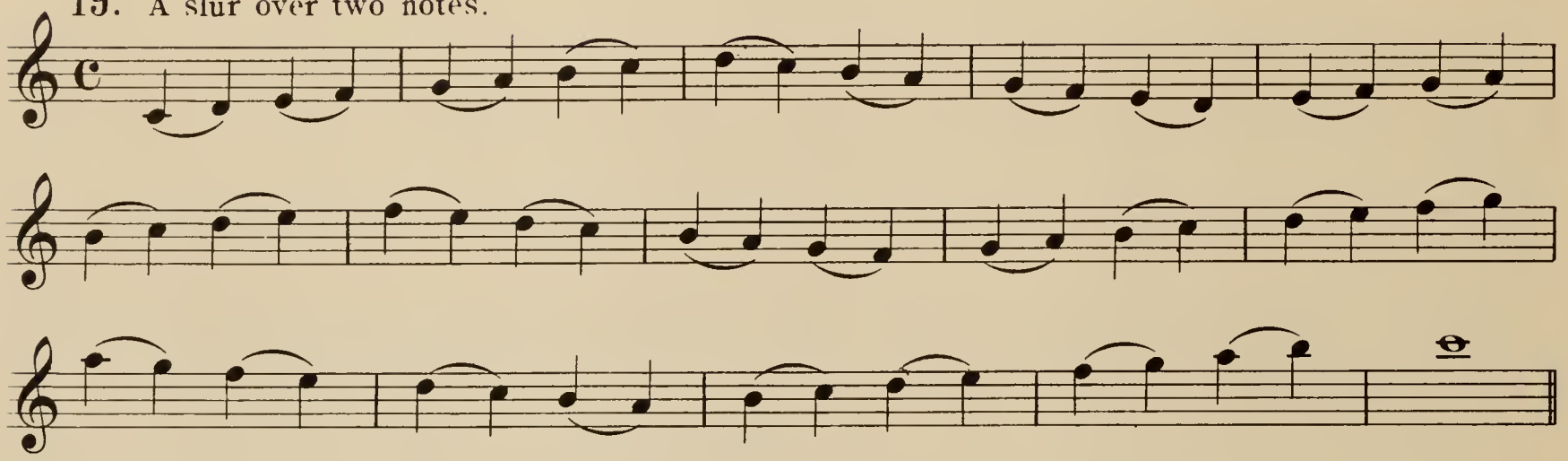
Scale of C major.



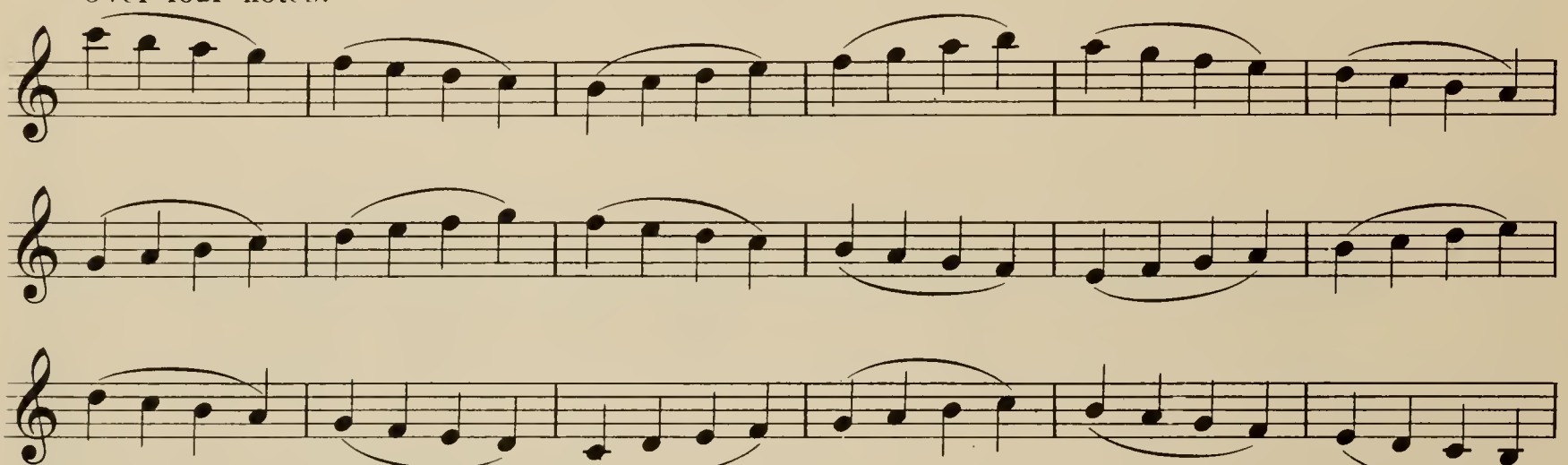
SLUR.

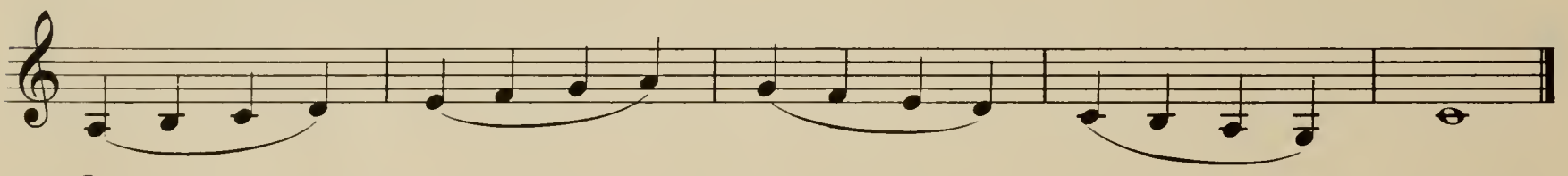
A slur ⁀ drawn over two or more notes binds the same, for which only one stroke of the tongue is applied.

19. A slur over two notes.



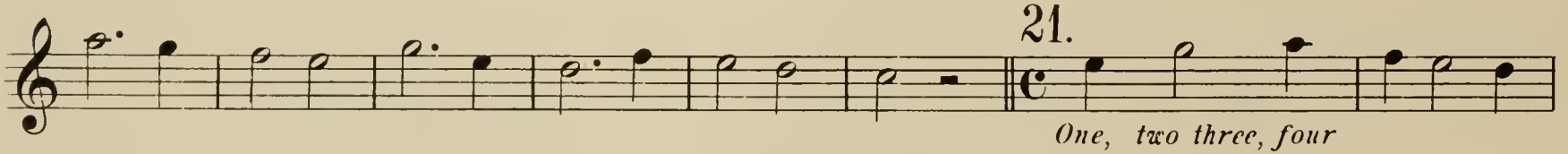
Over four notes.





2

One, two, three, four

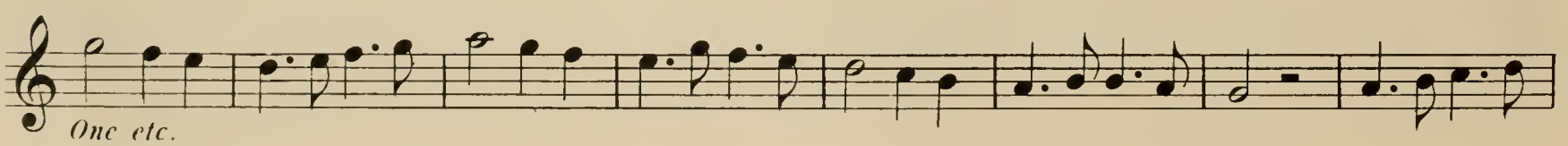


21.

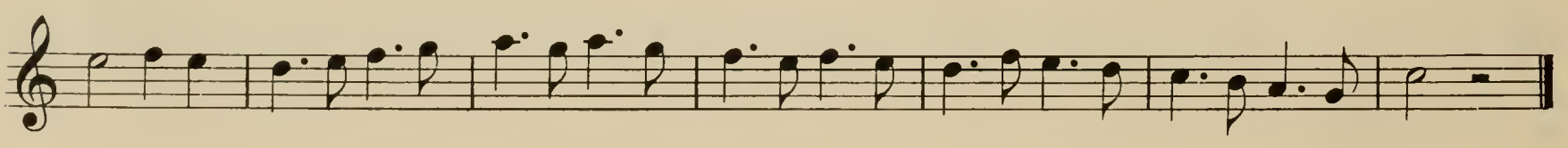
One, two three, four

22.

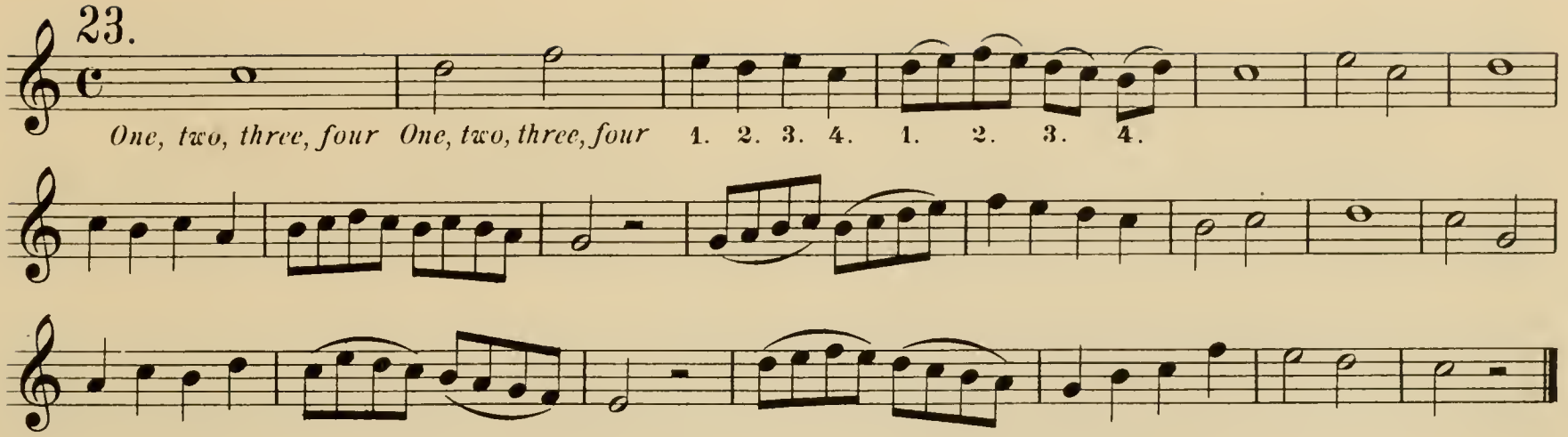
One two and three four and



One etc.



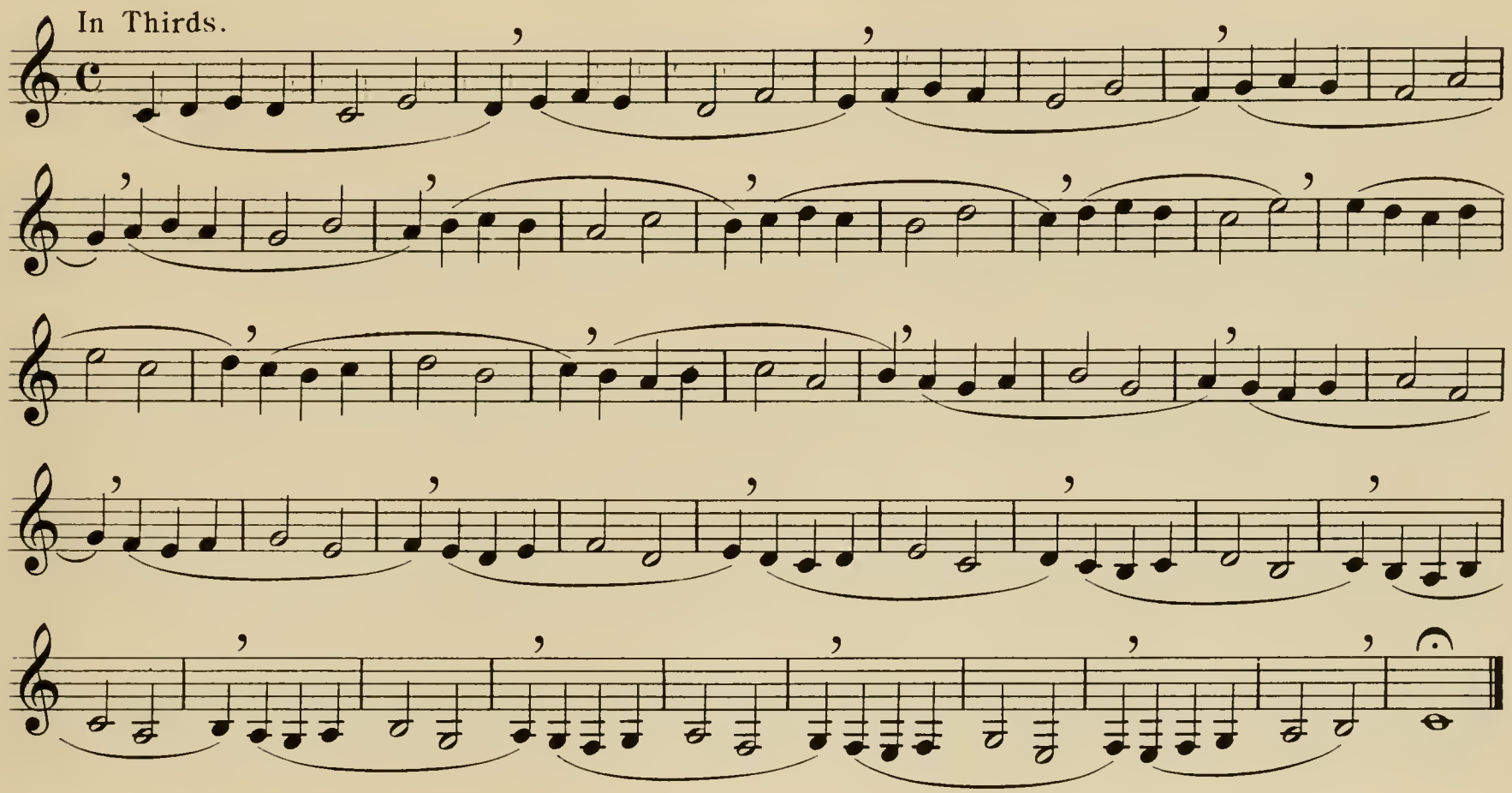
23.



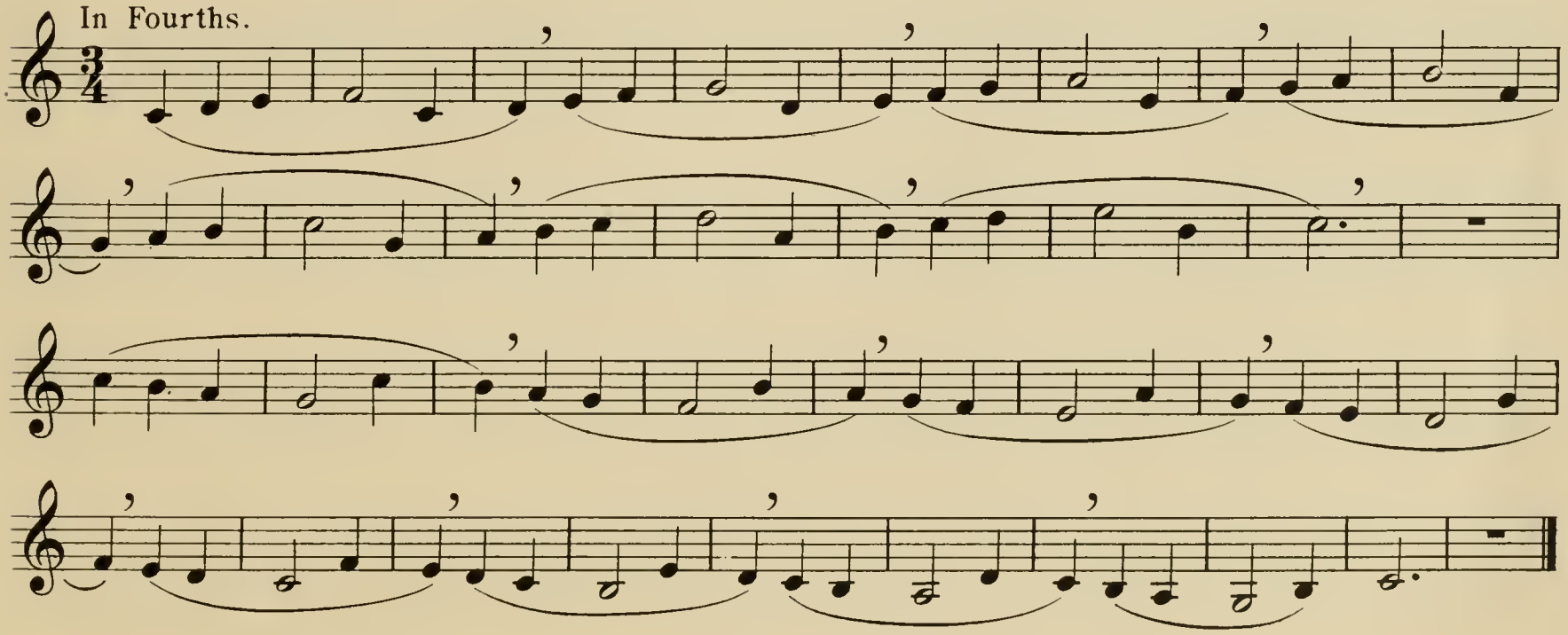
SCALES UPON INTERVALS.

Take breath, whereever this sign ’ occurs and avoid any noise whatever while doing so.

In Thirds.



In Fourths.



In Fifths.

In Sixths.

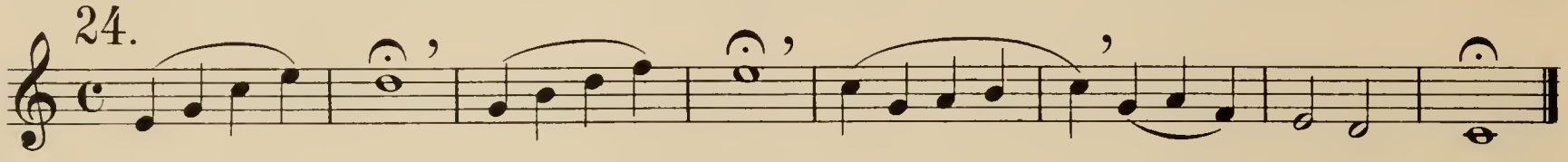
In Seventh.

In Octaves.

THE PAUSE.

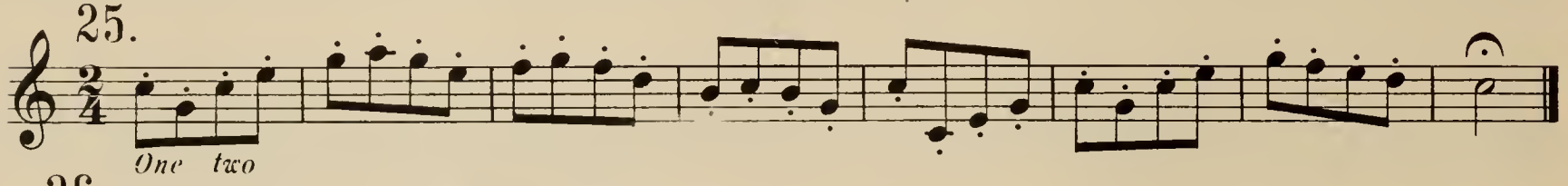
The sign 𝄐 placed over a note, means that the note can be sustained to an indefinite length, at the performer's pleasure, the counting being interrupted.

24.

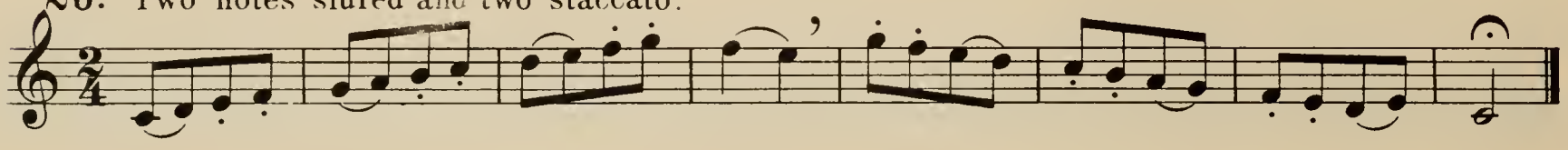


When a dot is placed over a note, it must be played very short, which is done by pronouncing a short T, this articulation is called *staccato*.

25.



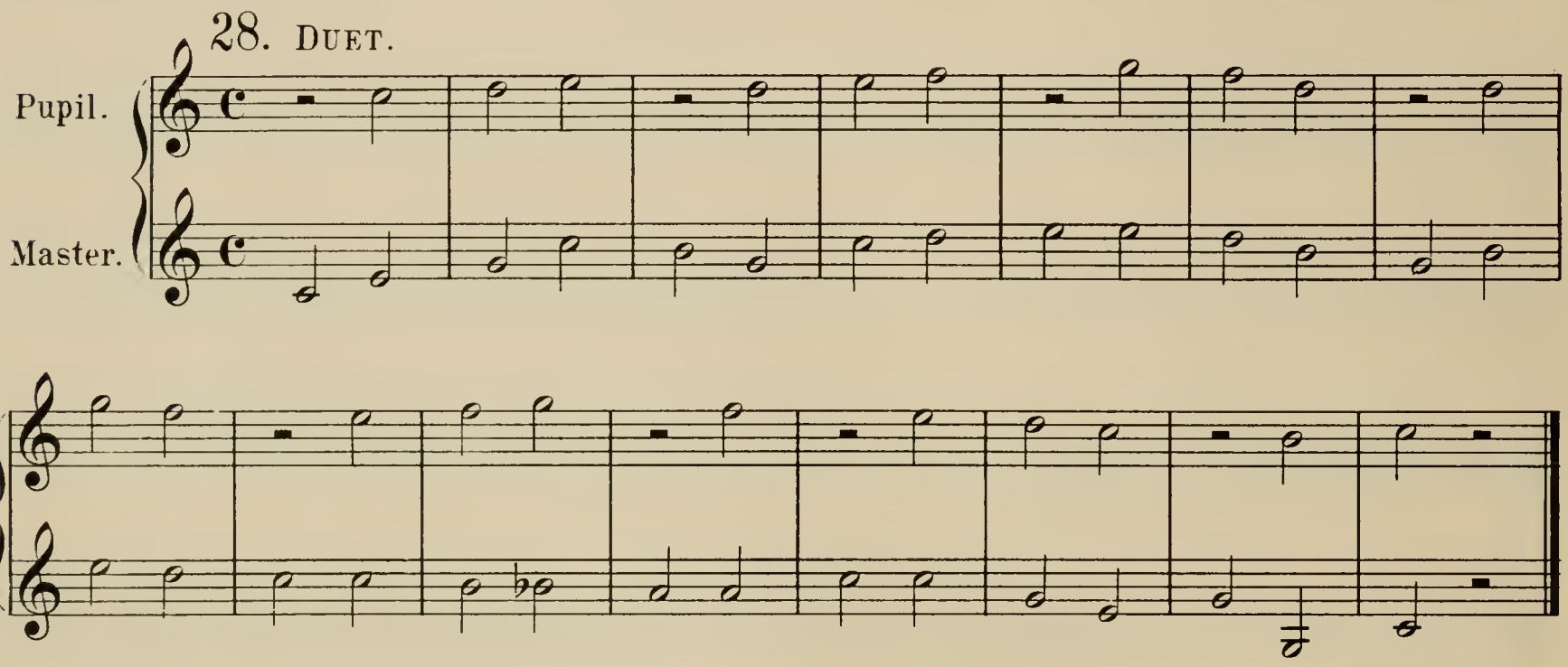
26. Two notes slured and two staccato.



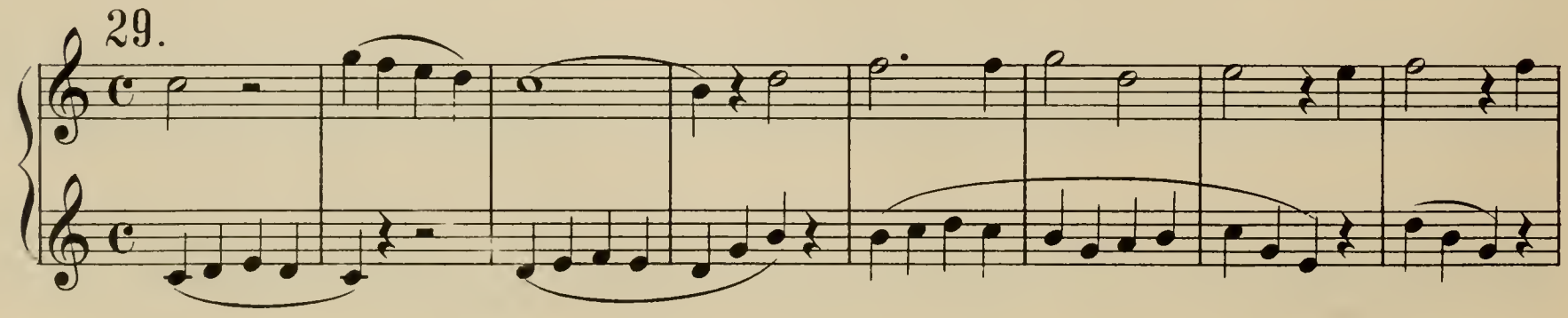
27. Slur three notes.

Observe the rests. The notes must not be sustained longer than their actual value, the rests must be quietly counted.

28. DUET.



29.



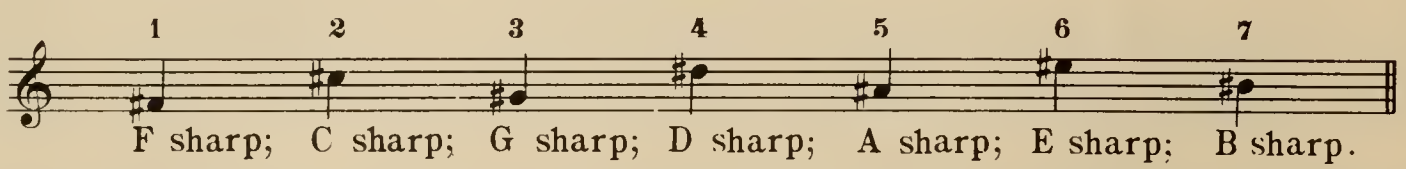
30.

31.

SHARPS.

A Scale may be formed on any note; but in order to produce semitones between the third and fourth, and the seventh and eighth degrees in any other but the scale of C major, it is necessary to employ certain characters, which raise, depress or restore the pitch of any note of the scale. One of these characters is called the Sharp ♯, which when prefixed to a note, raises it half a tone. The number of sharps employed in a scale, depends upon which note the scale is founded.

The *sharps* succeed each other in the following order:

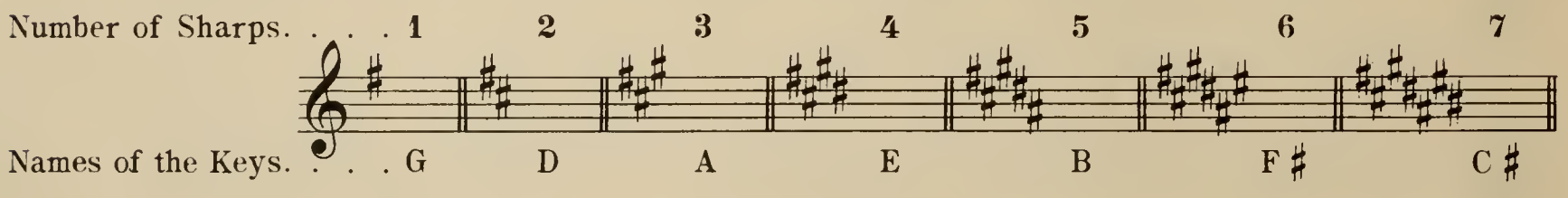


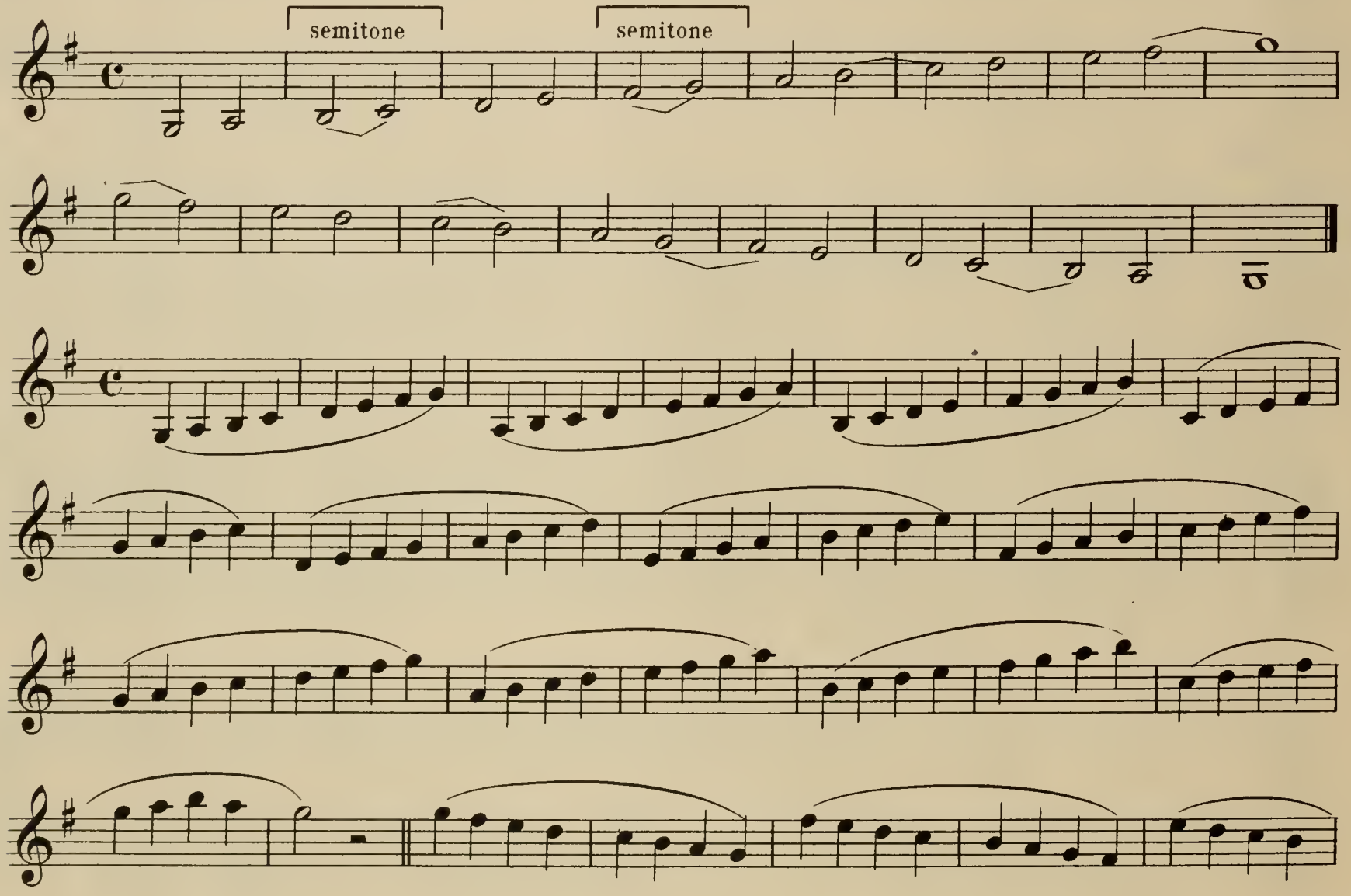
F sharp; C sharp; G sharp; D sharp; A sharp; E sharp; B sharp.

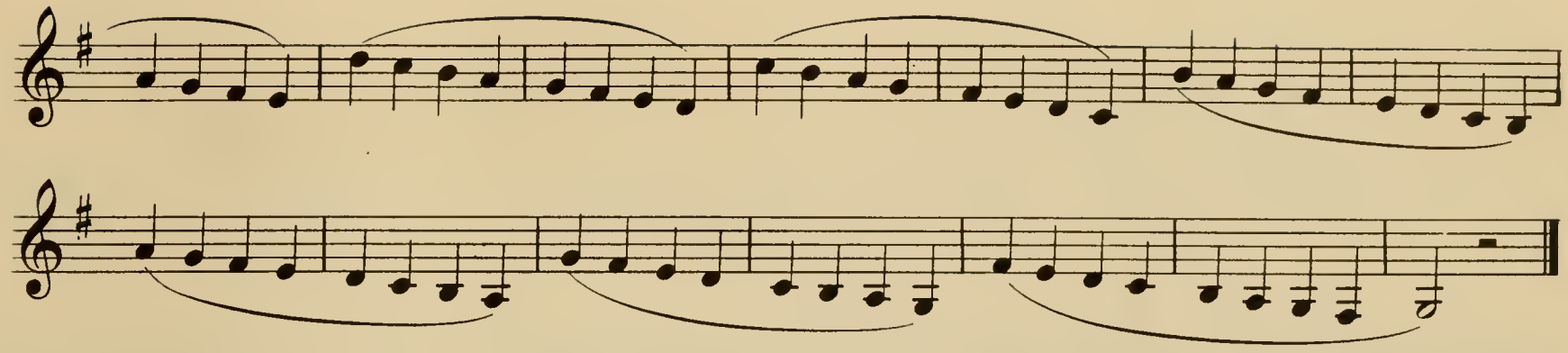
Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and three sharps all F's, C's and G's. etc.

The *sharps* marked at the commencement are called the Signature, while any which are marked in the course of the composition, are called accidentals.

TABLE OF SIGNATURES OF SHARP KEYS.

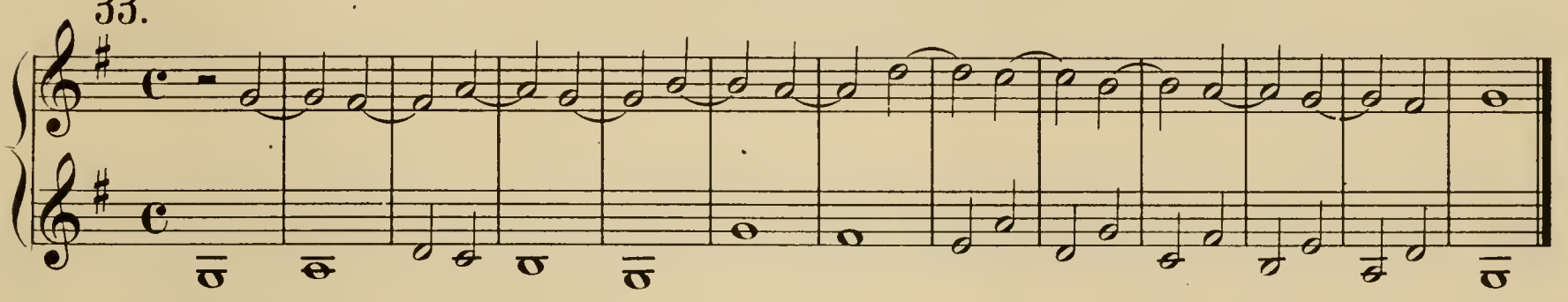




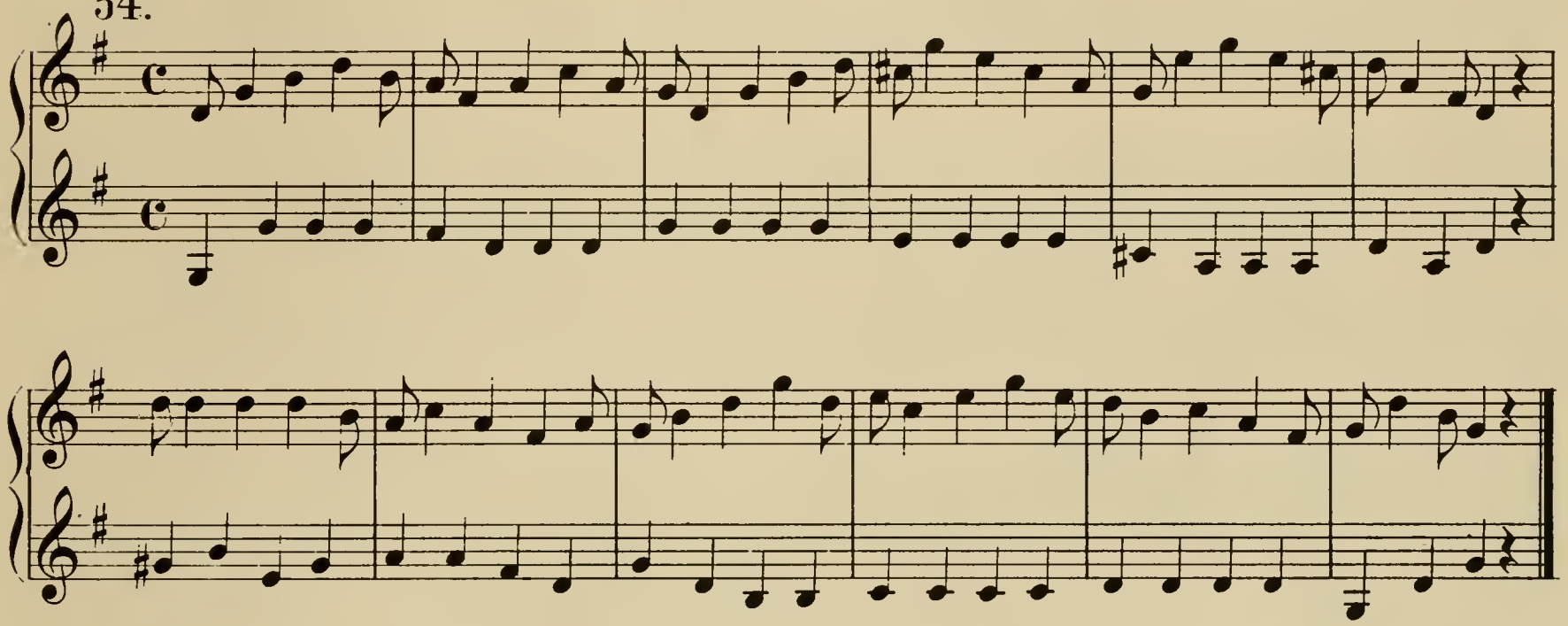


SYNCOPATED NOTES.

33.



34.



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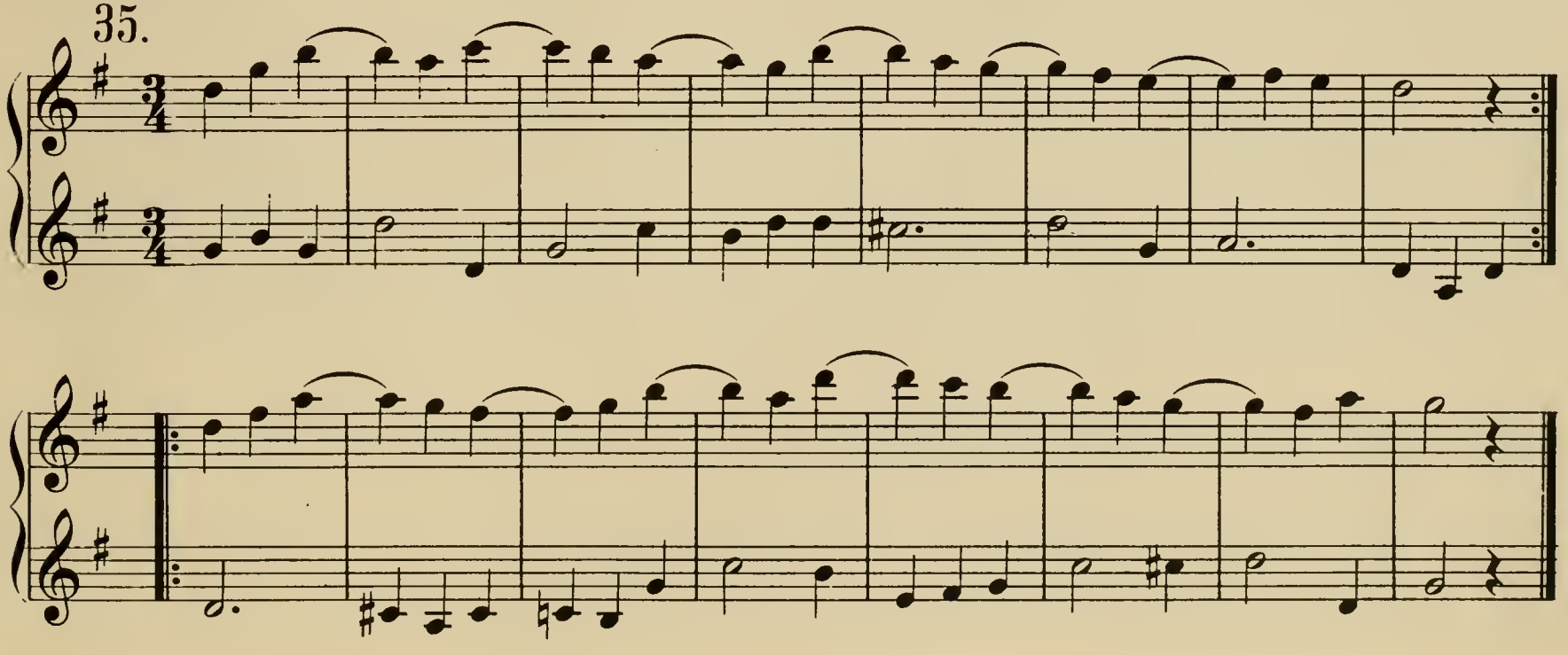


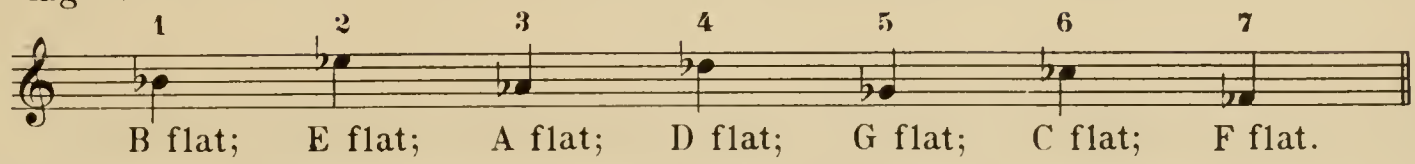
36. Andante.

One, two, three, four, five, six *One, two, three* 4. 5. 6.

37.

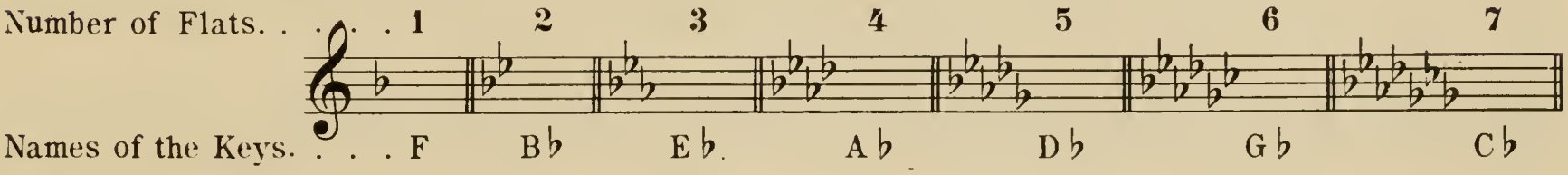
FLATS (♭).

A Flat ♭ prefixed to a note depresses the same half a tone. The Flats succeed each other in the following order:

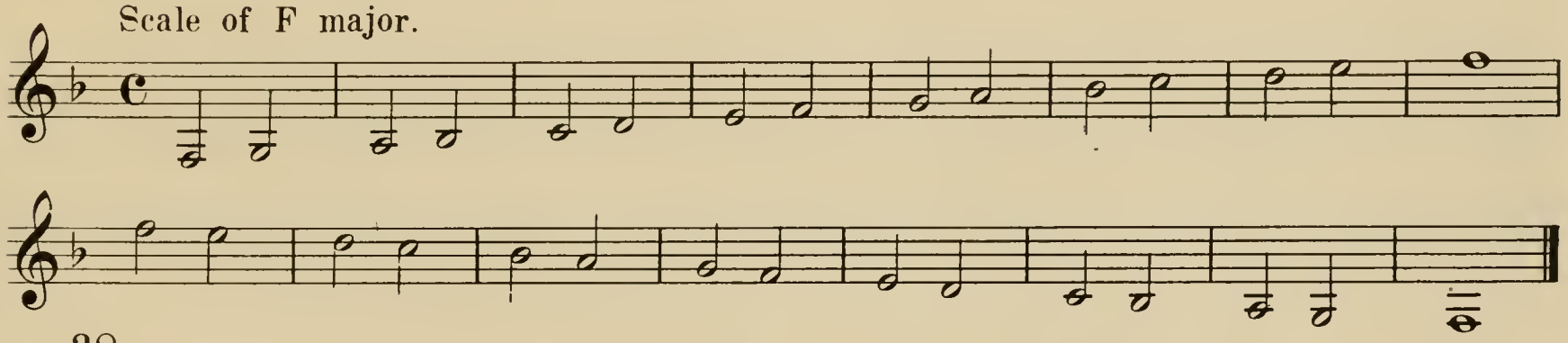


The same rule concerning signature as with sharp keys to be observed here.

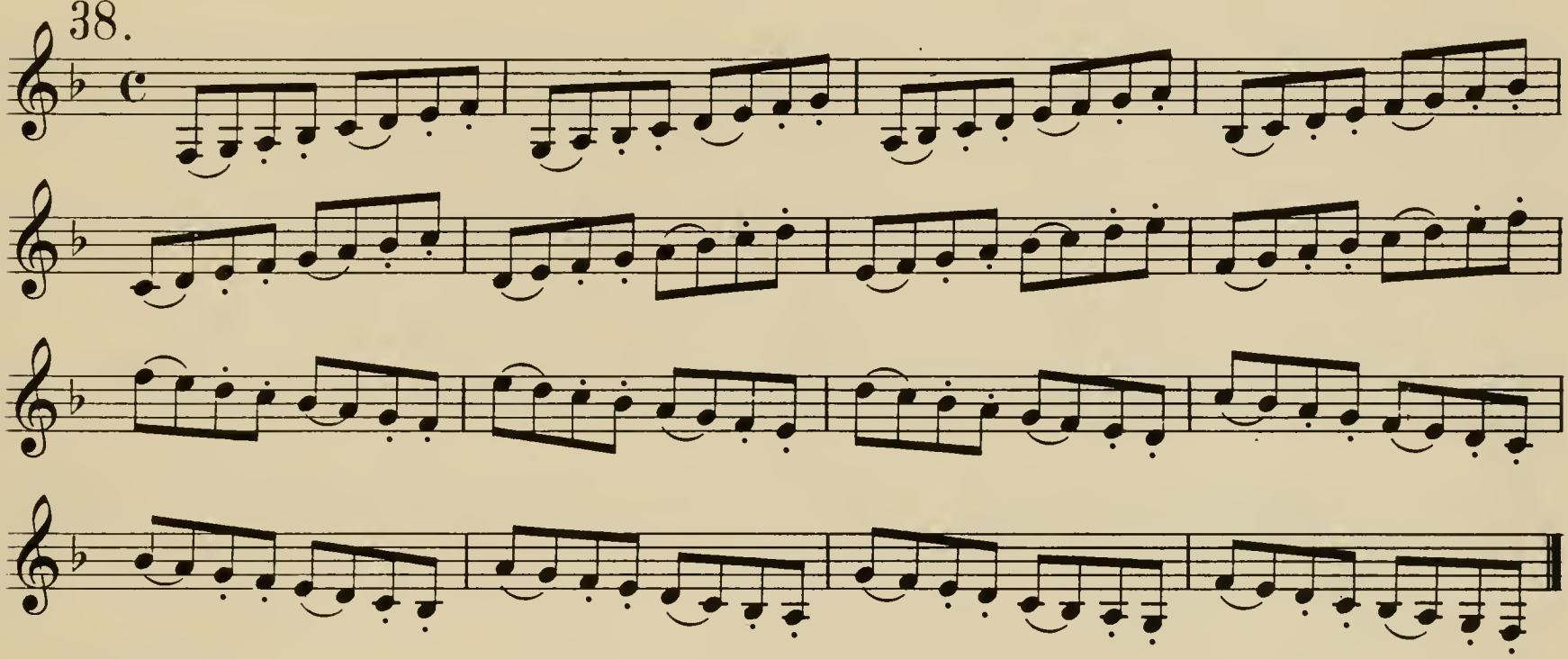
TABLE OF SIGNATURE OF FLAT KEYS.



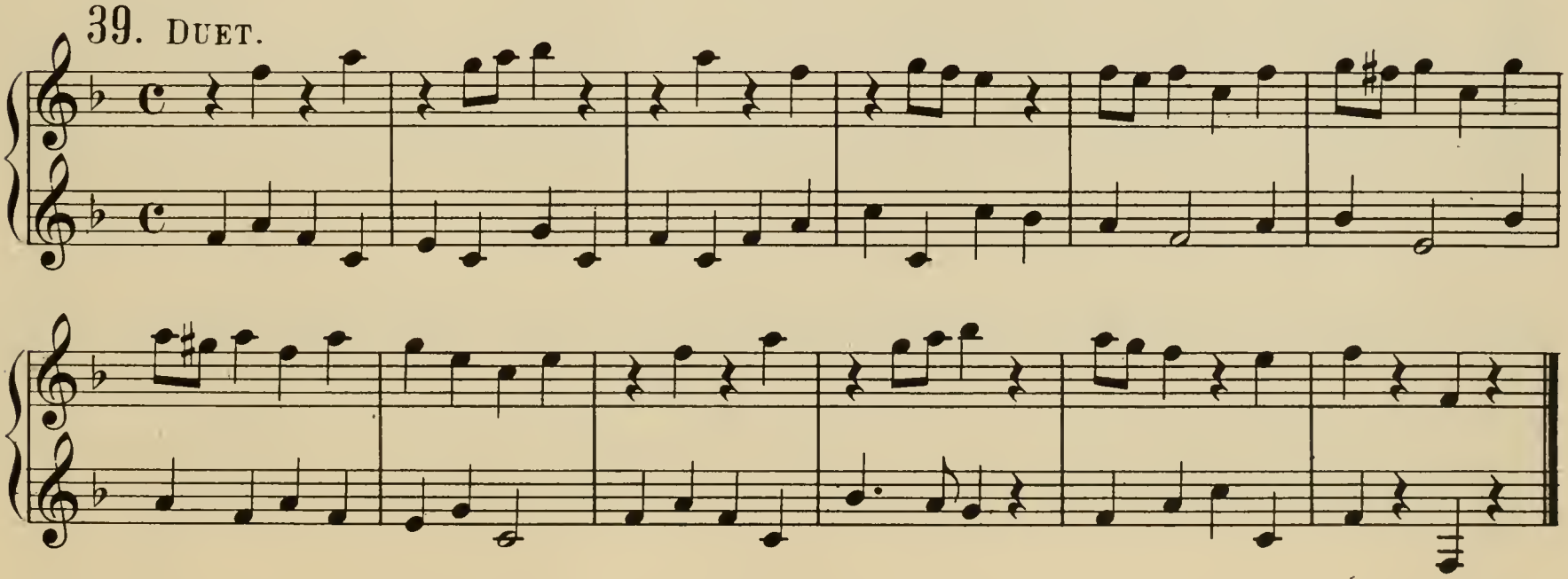
Scale of F major.



38.



39. DUET.

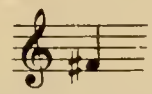
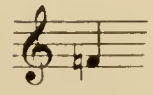
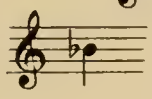
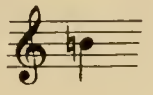


40.

41.

THE NATURAL ♮.

In order to restore a note, which has been raised by a sharp ♯ or depressed by a flat ♭, a *Natural* ♮ is employed, which restores it to its natural pitch.

Thus  F raised by a sharp, is restored by the natural  to its original sound or  B flat to  B natural.

MINOR SCALES.

Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of *minor* scales, the *Harmonic* and the *melodic* form, of which the latter now will be explained.

The ascending of the melodic *minor* scale differs from the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key.*— In the ascending, semitones are situated between the second and third, and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

SCALE OF A MINOR

WITHOUT SIGNATURE RELATIVE TO C MAJOR.

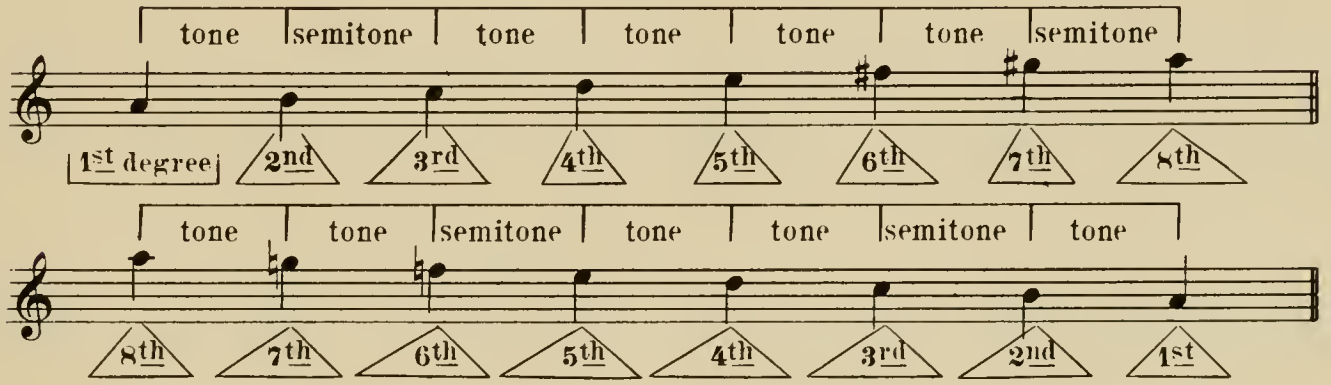
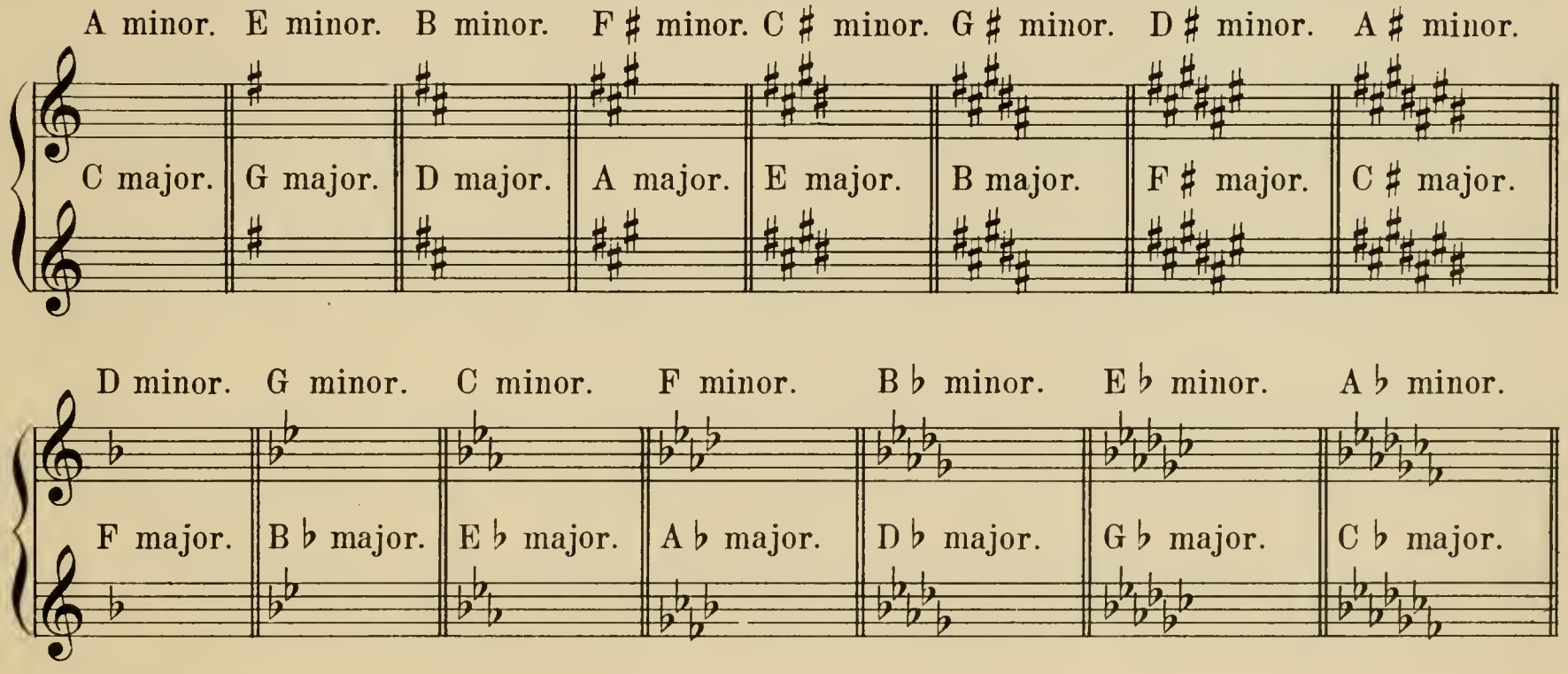
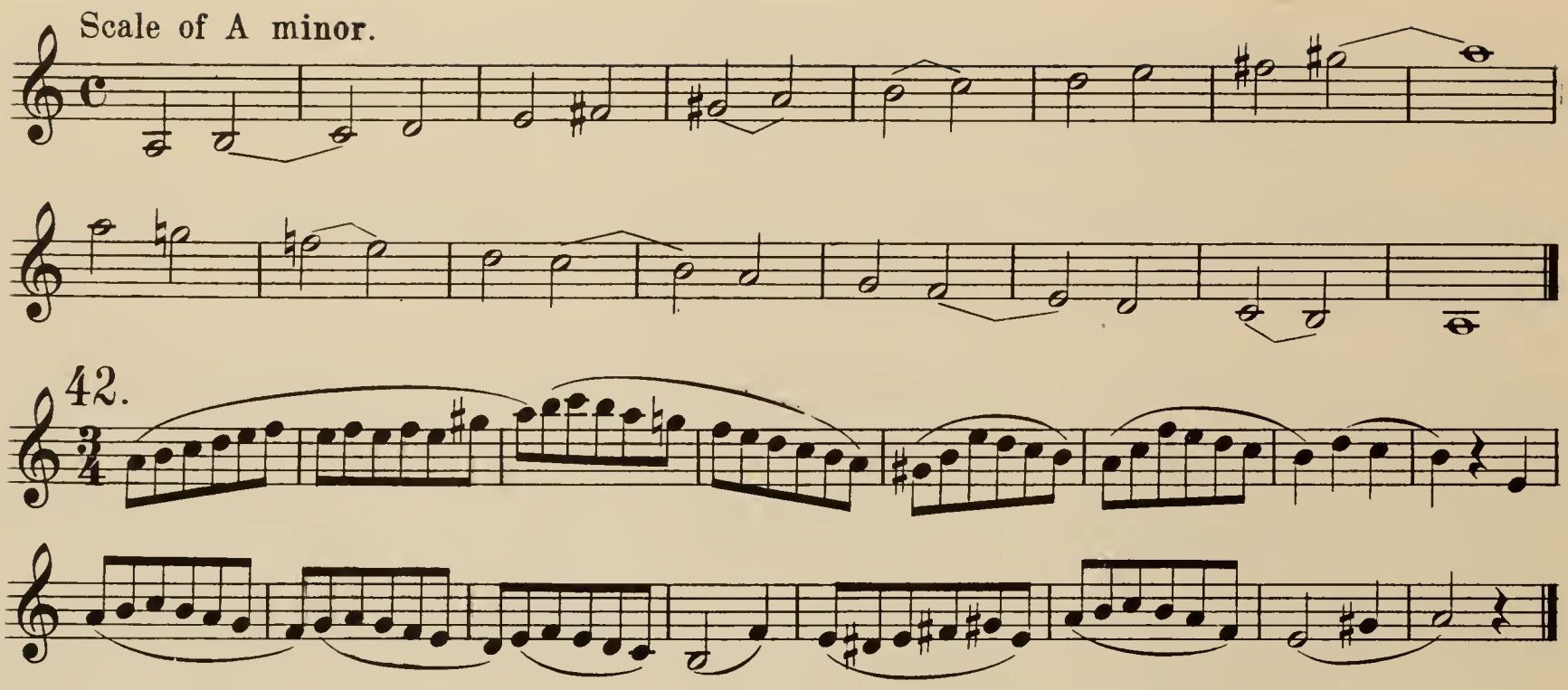


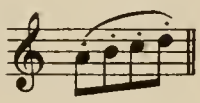
Table of Minor keys with their relation to Major.



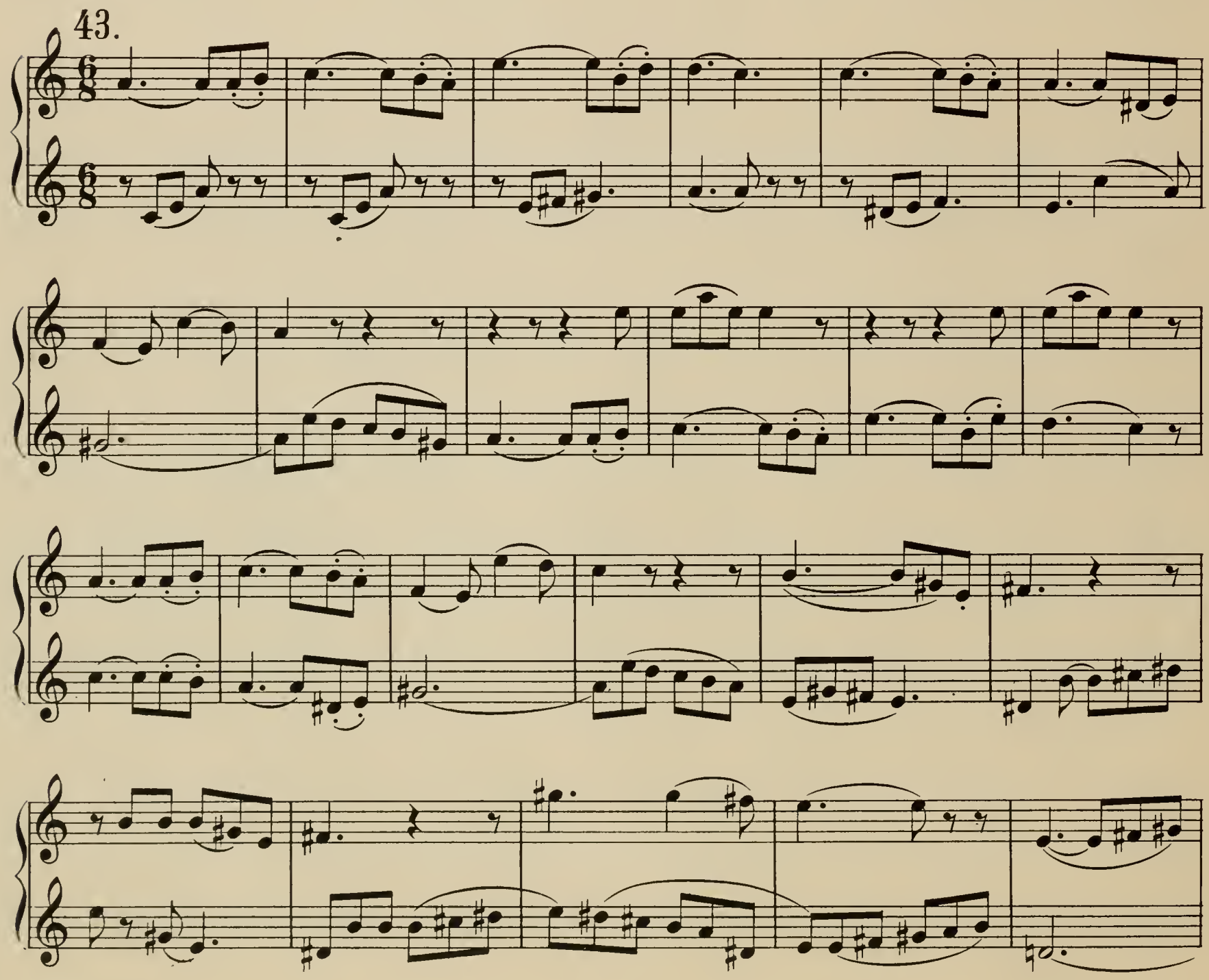
Scale of A minor.



42.

Notes marked thus  must be played with a soft stroke of the tongue by pronouncing the letter D.

43.

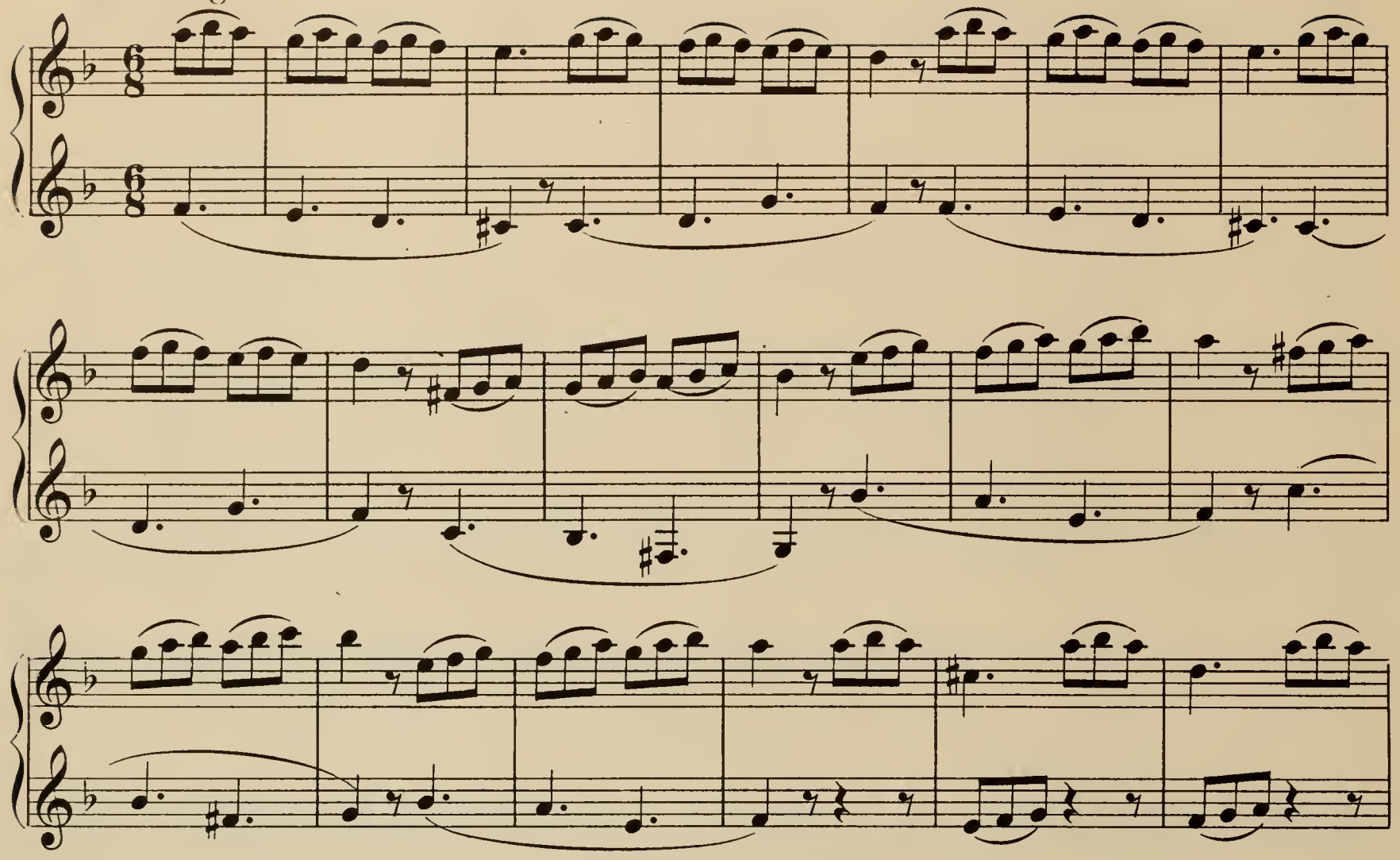


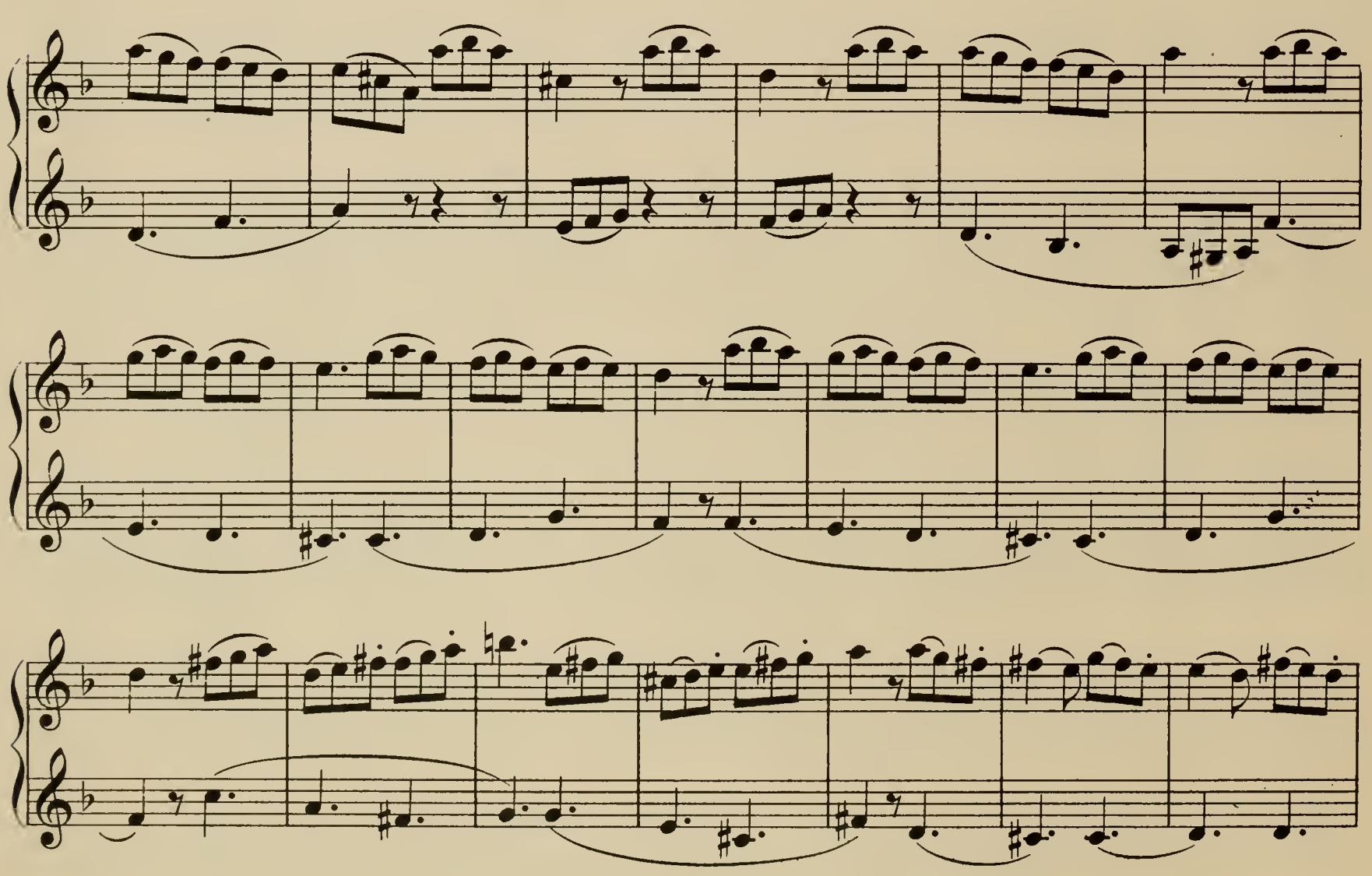
Scale of D minor.

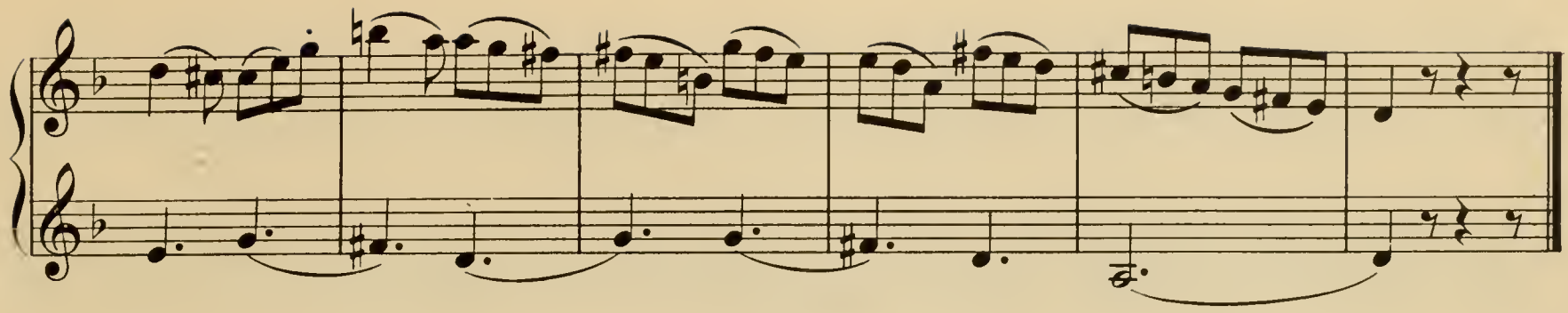
Exercise with dotted notes.

45.

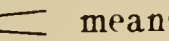
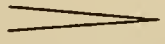
46. Allegro.



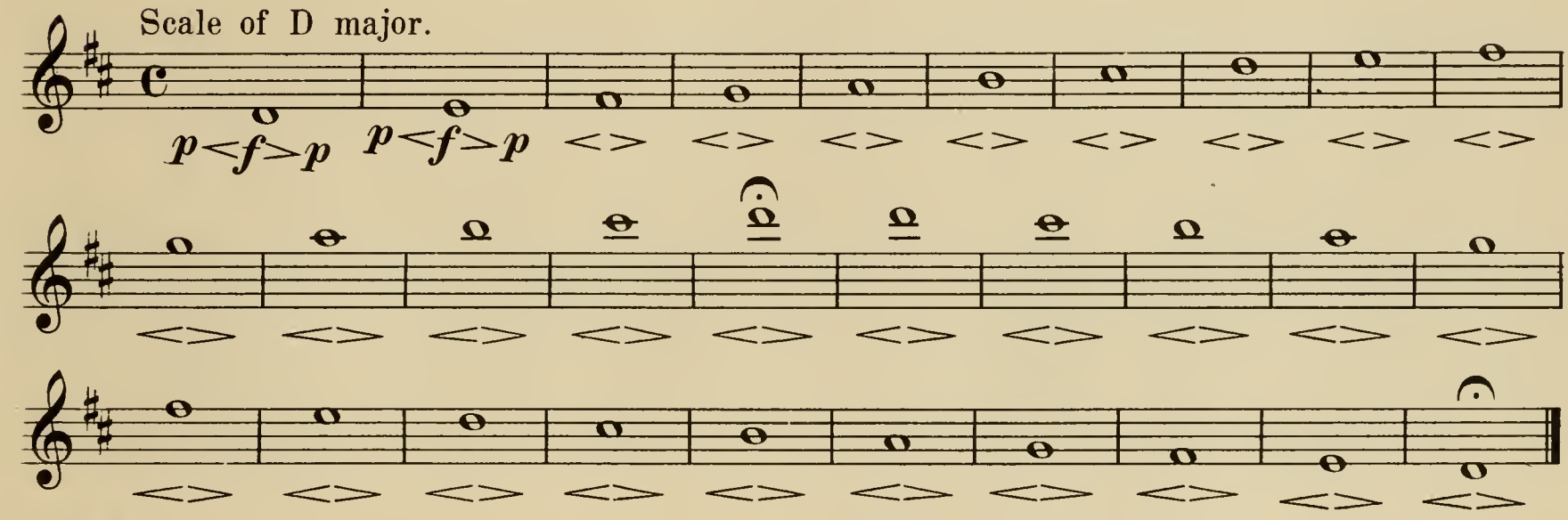




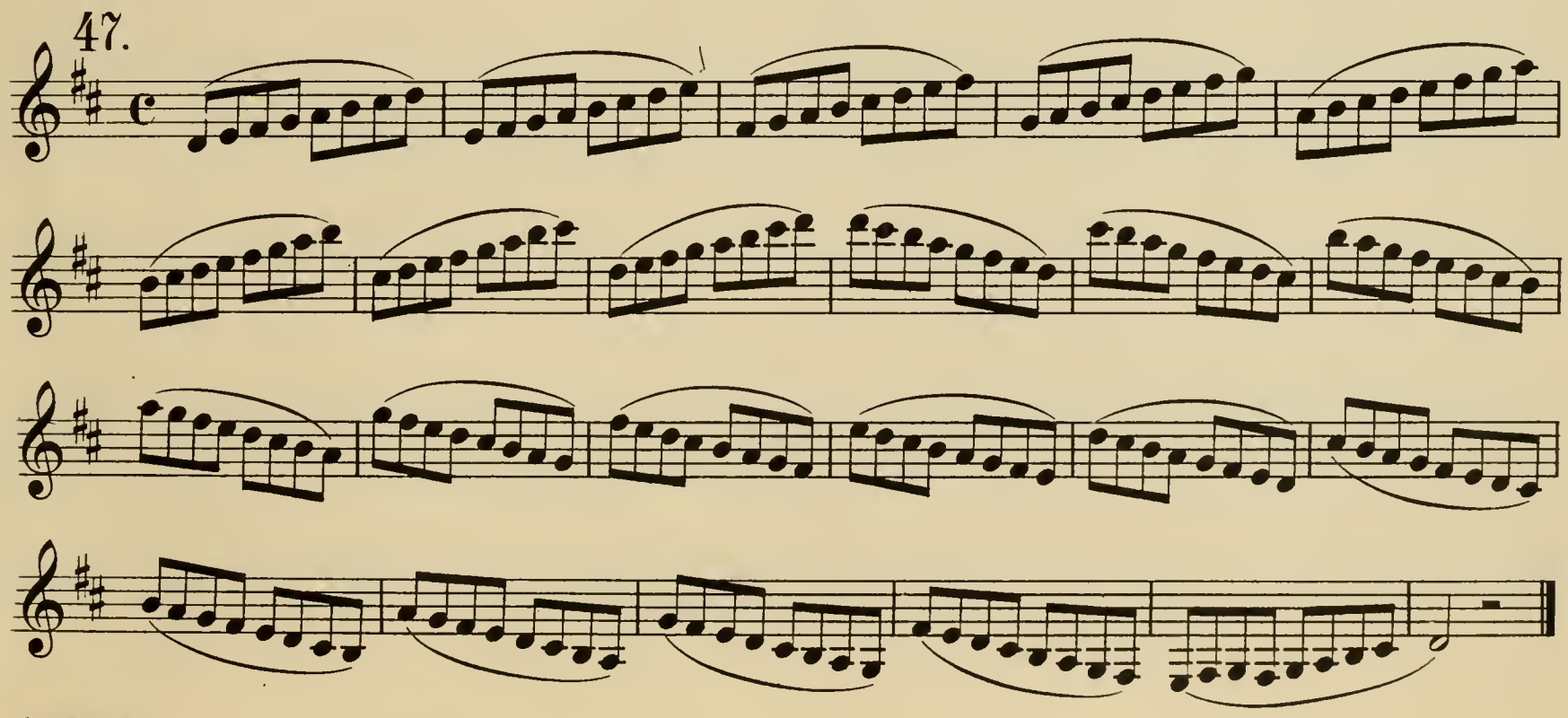
DIFFERENT SHADES OF TONE.

p means: piano, soft.
pp „ pianissimo, very soft.
f „ forte, loud.
ff „ fortissimo, very loud.
mf „ mezzo forte, moderately loud.
cresc. or  means: crescendo, increasing the sound.
dim. decresc. or  means: diminuendo, decrescendo, diminishing the sound.
sf rf or > means: sforzando, rinforzando, sharply accentuated.
fp means: forte - piano, loud and immediately soft again.

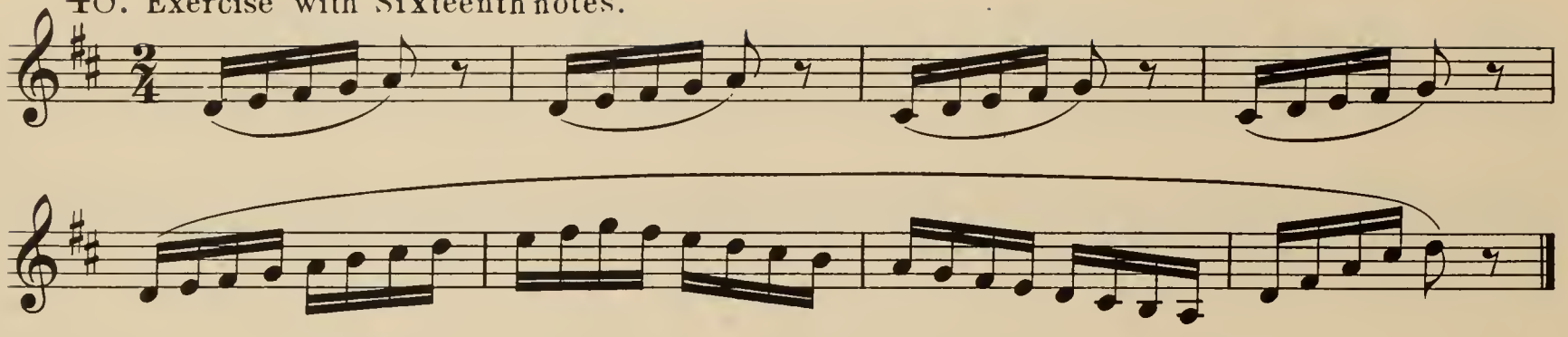
Scale of D major.



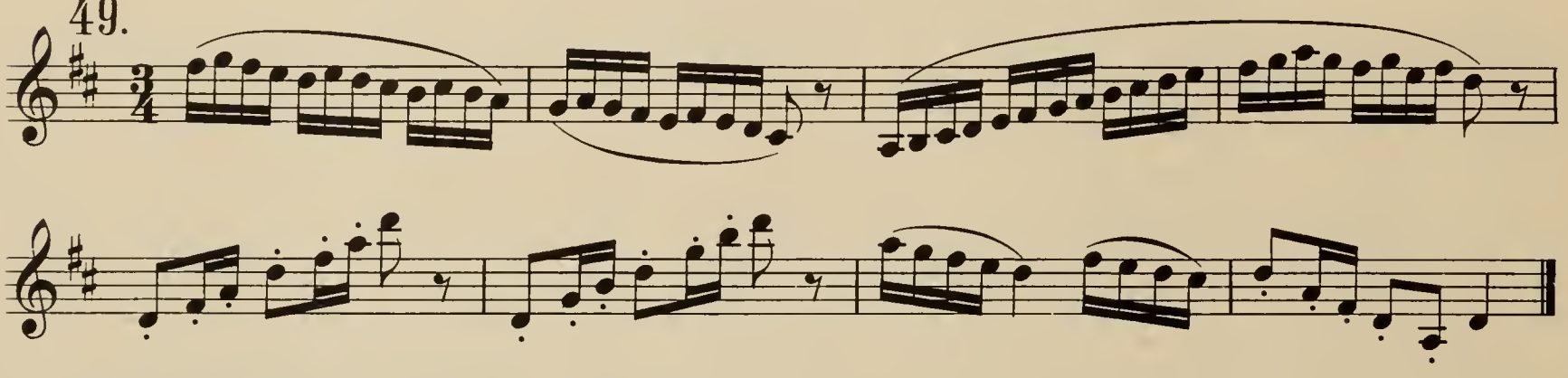
47.



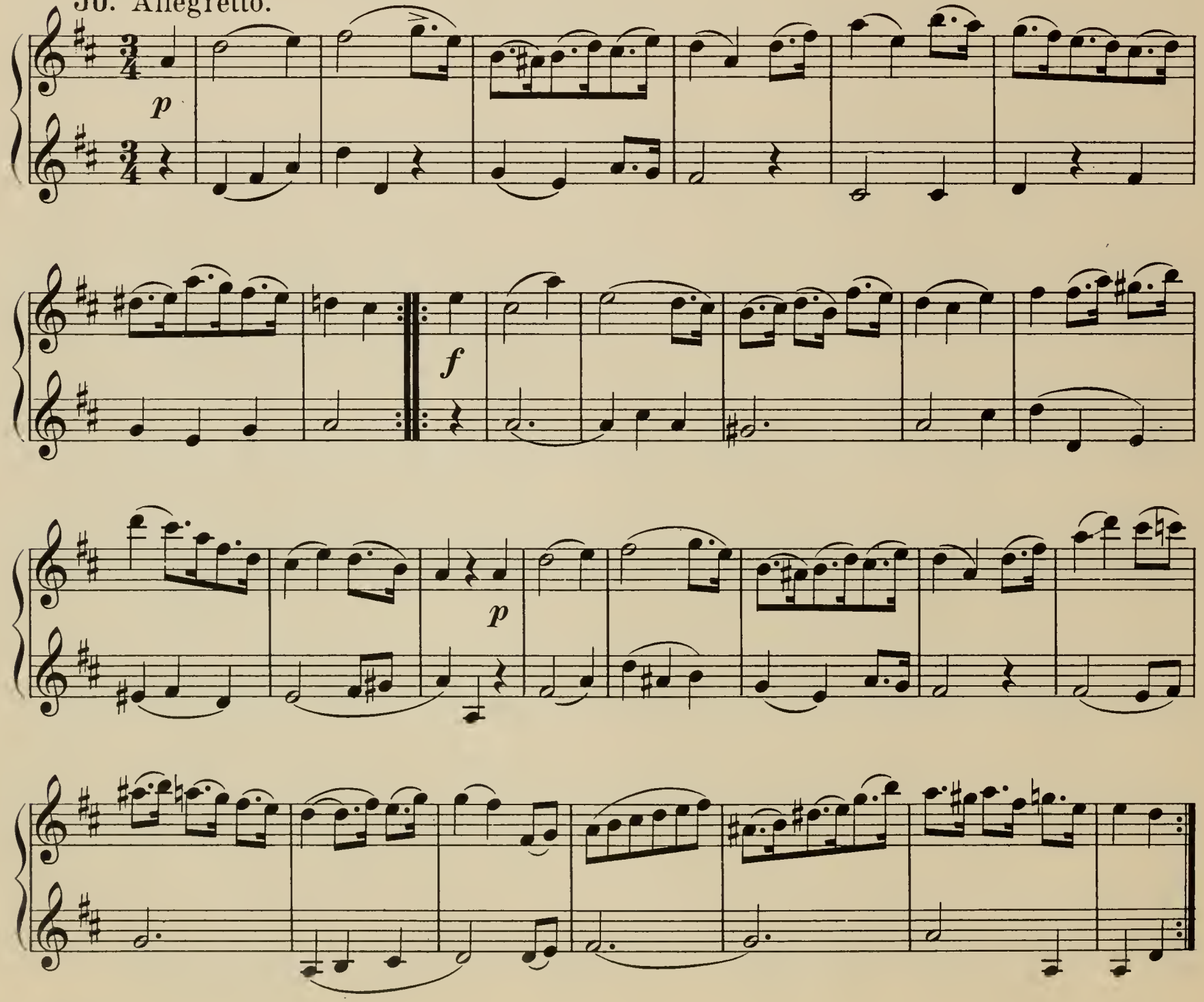
48. Exercise with Sixteenth notes.



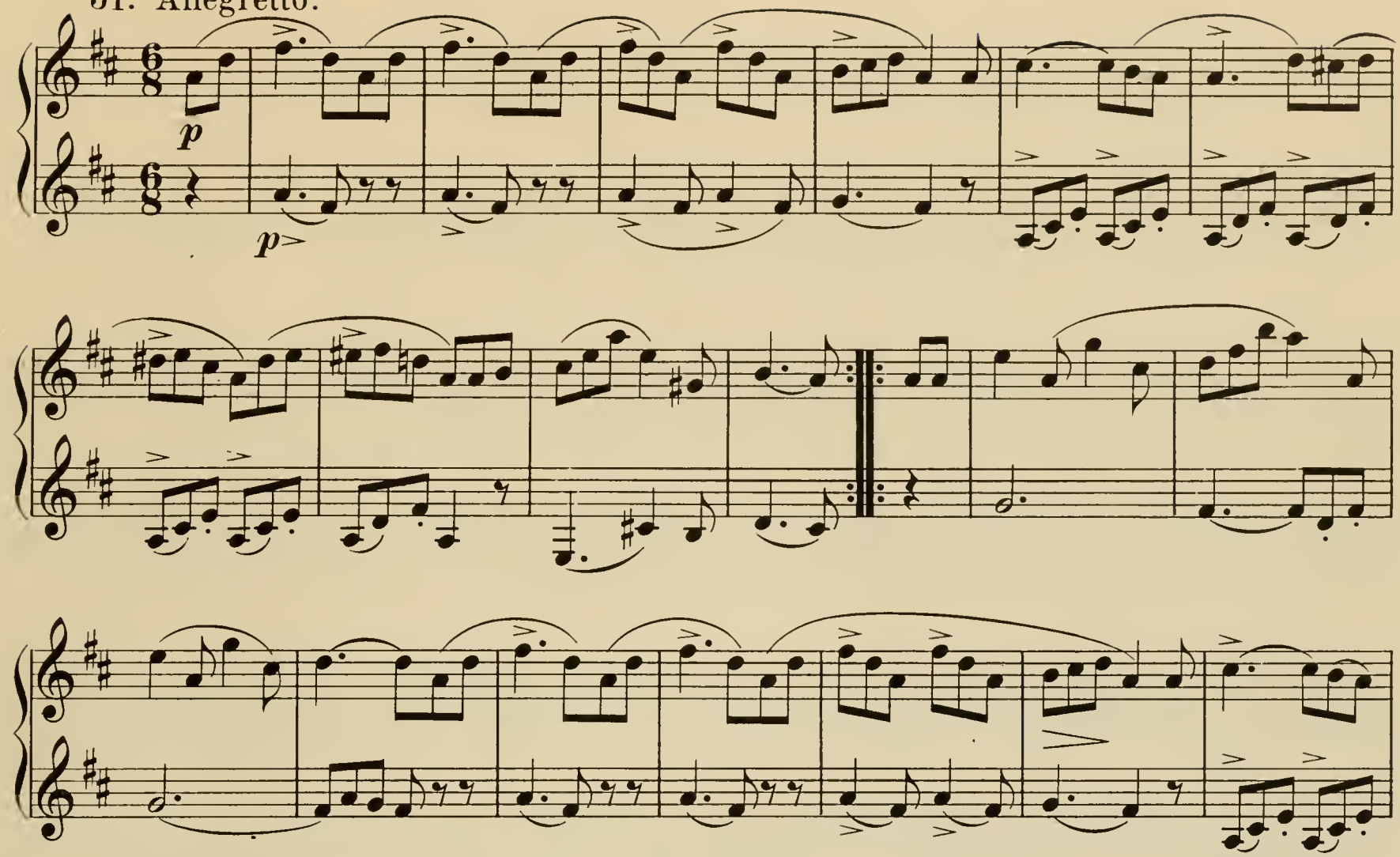
49.

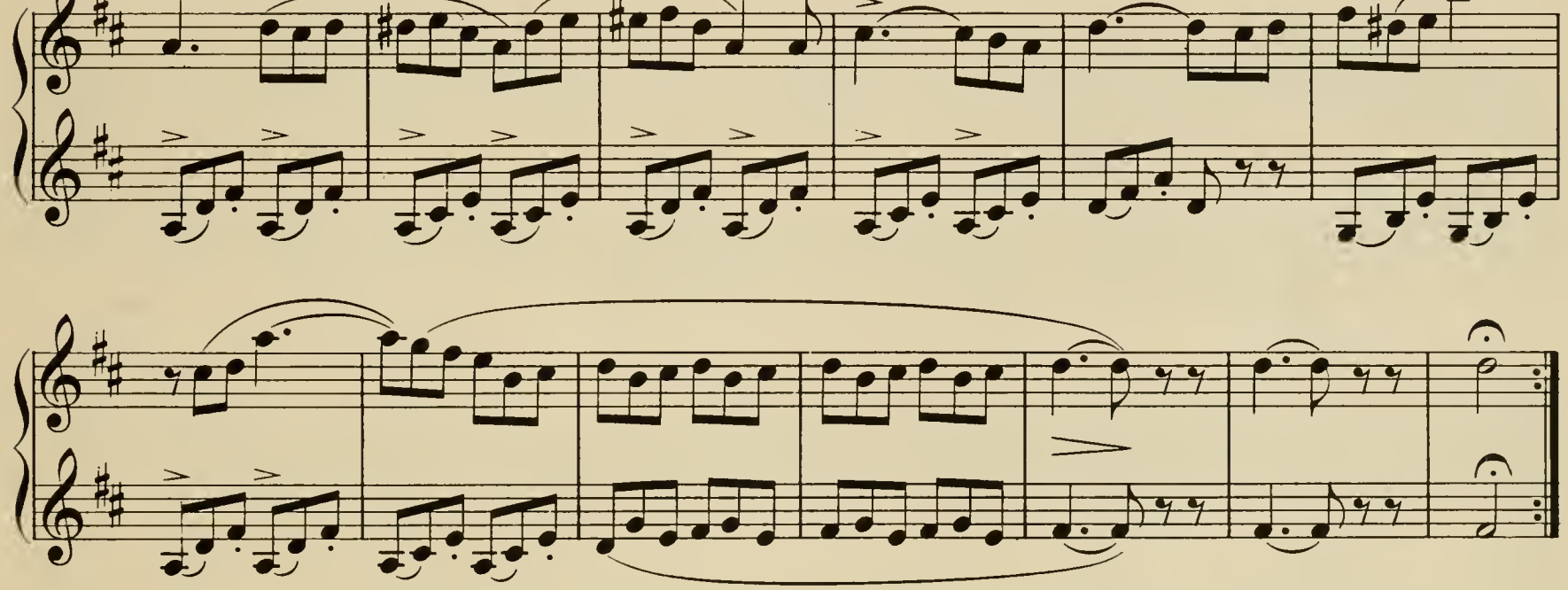


50. Allegretto.

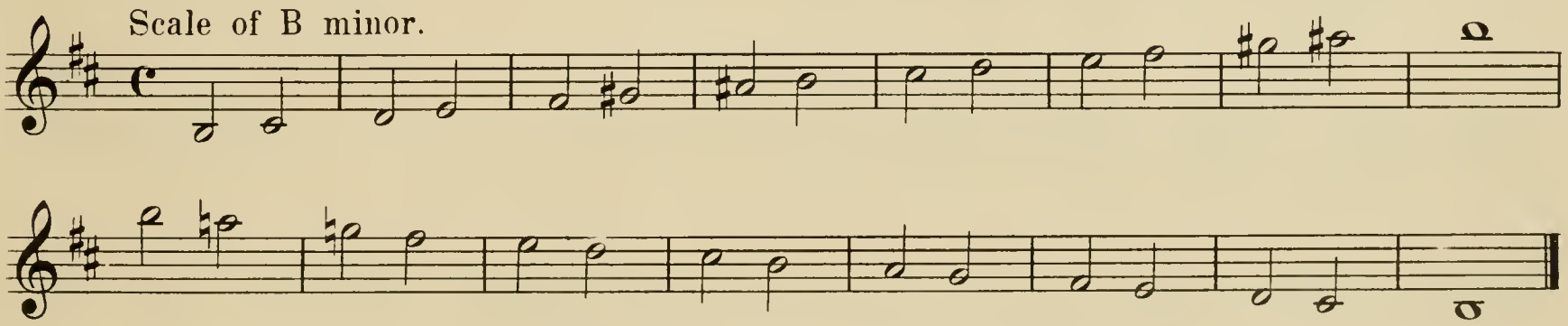


51. Allegretto.





Scale of B minor.



52. Moderato.

f *sf* *p*

cresc. - - - *f* *p*

1. 2.

f

f *f*

f *f*

p *cresc.* - - - - *f*

p *f*

cresc. - - - f

p *f*

1 2

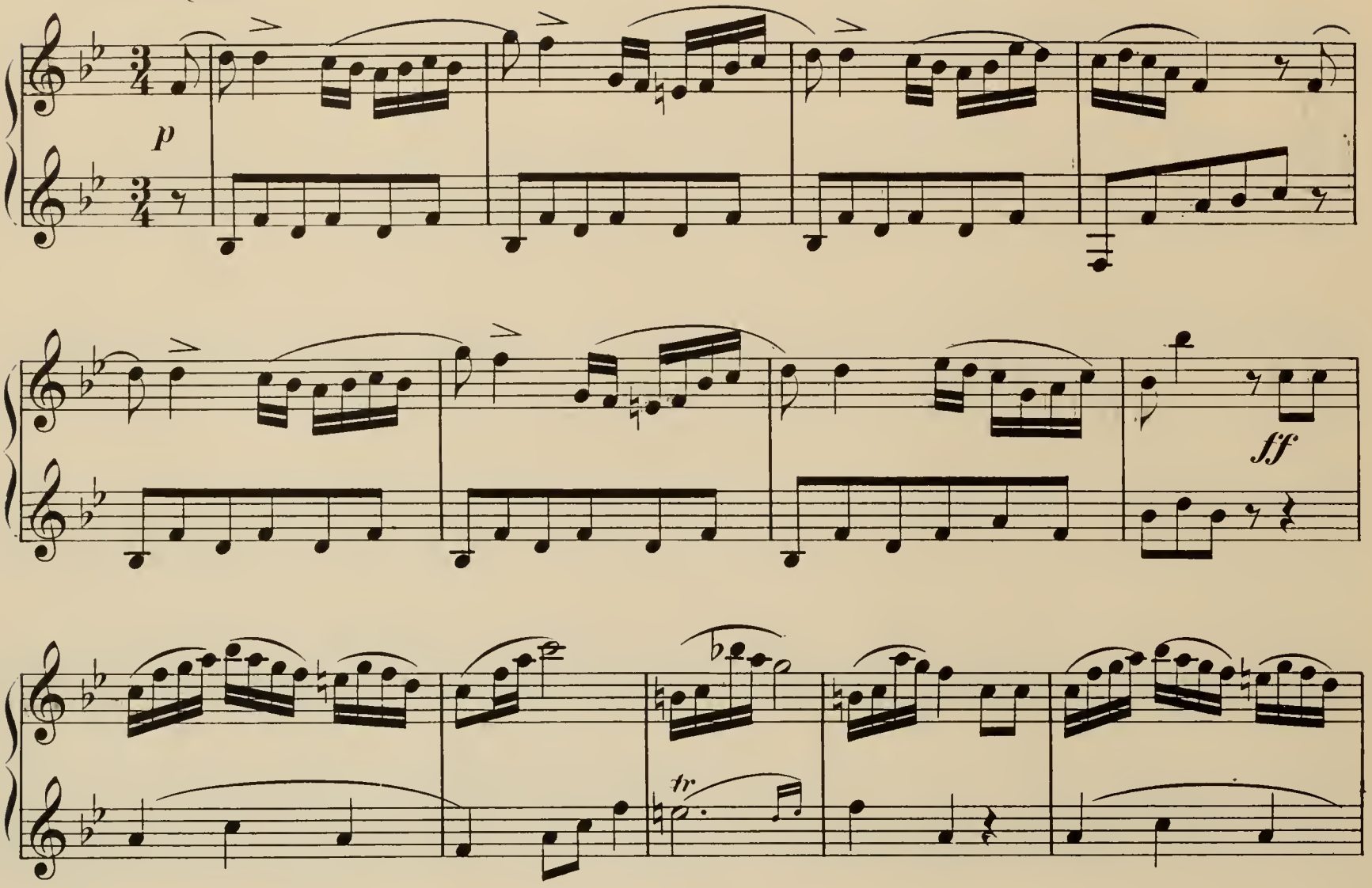
SCALE OF B MAJOR.

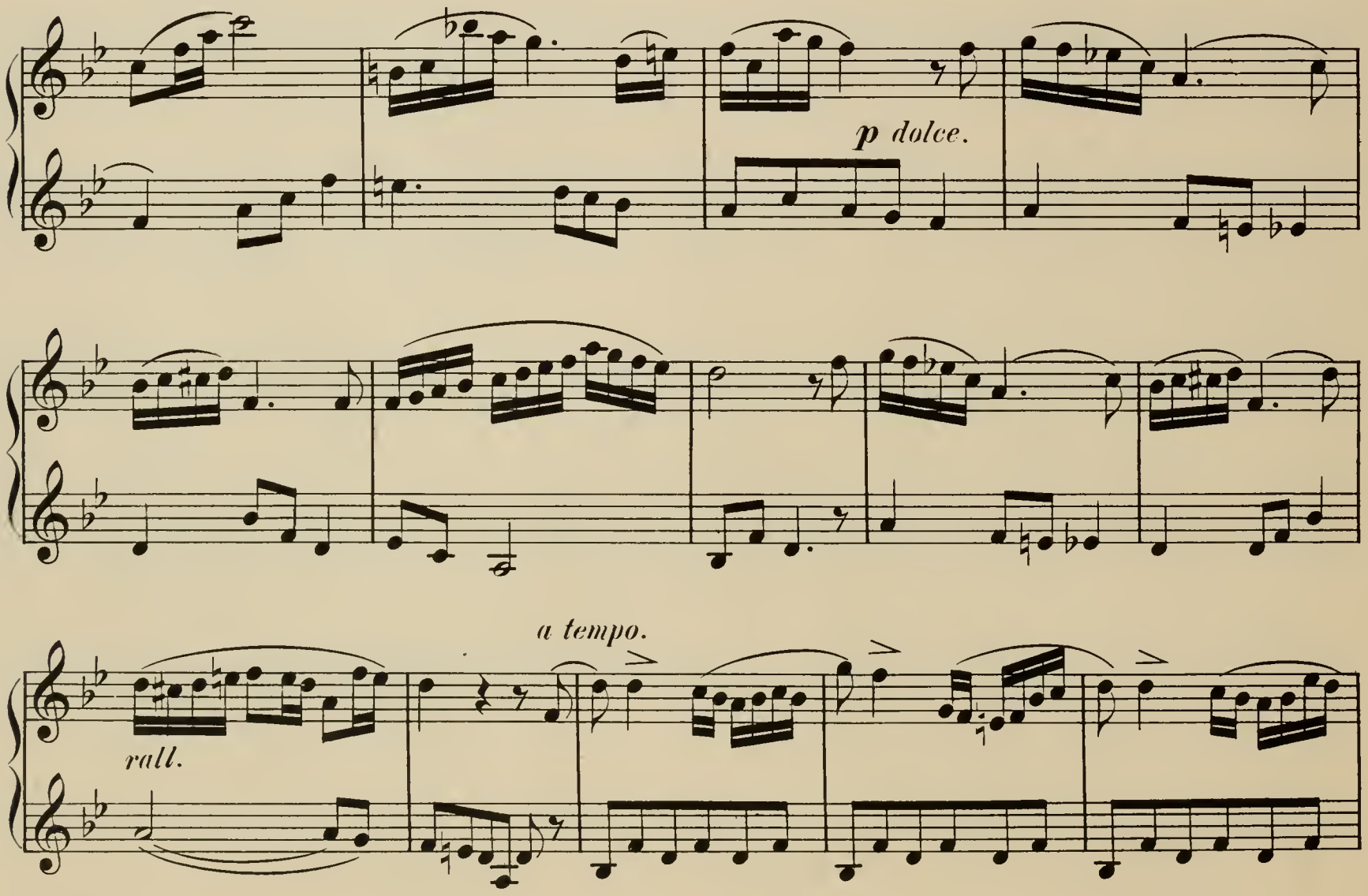
53.

54. Exercise with Triplets.

55.

56. Allegretto.





57. Andante.

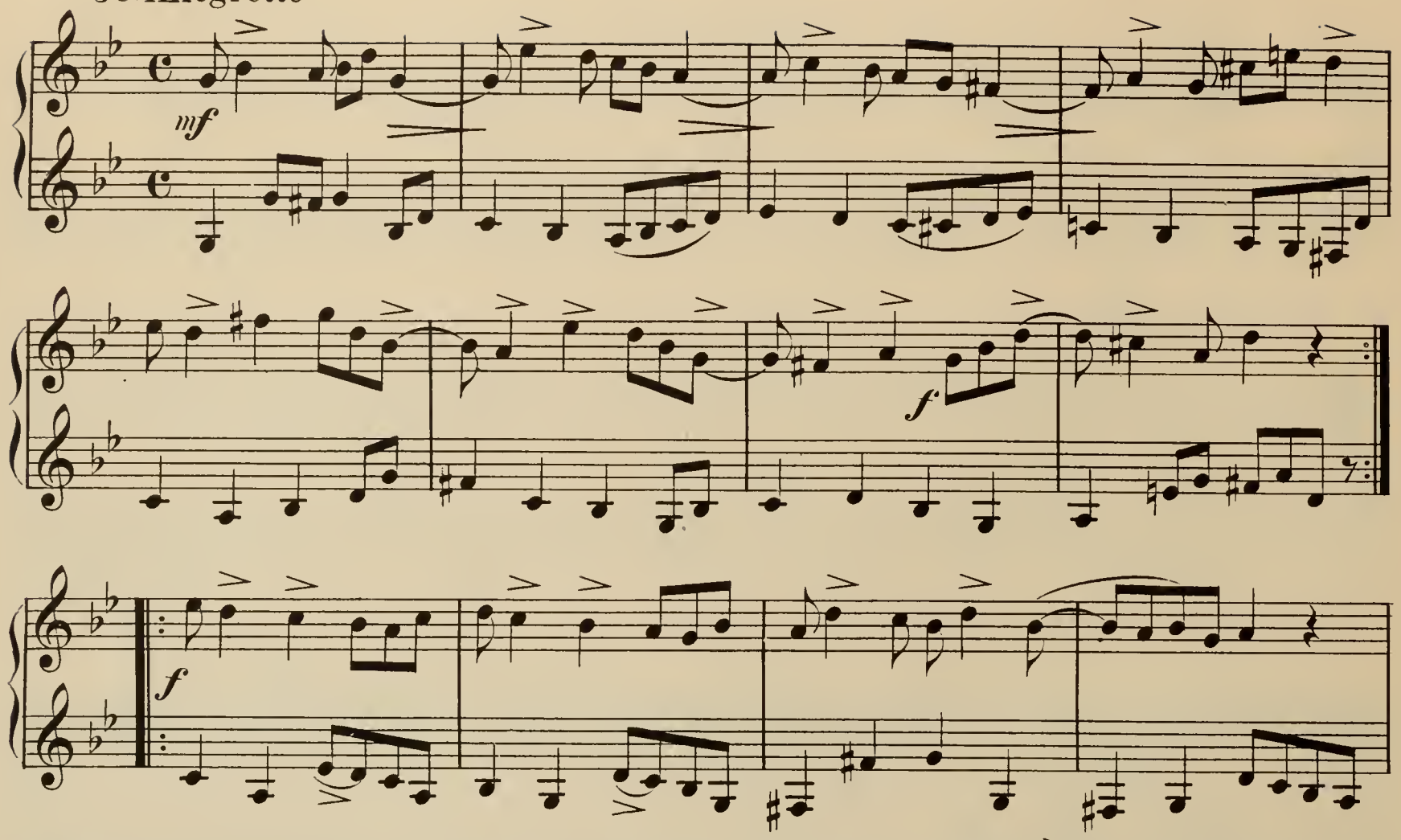
p

1 2

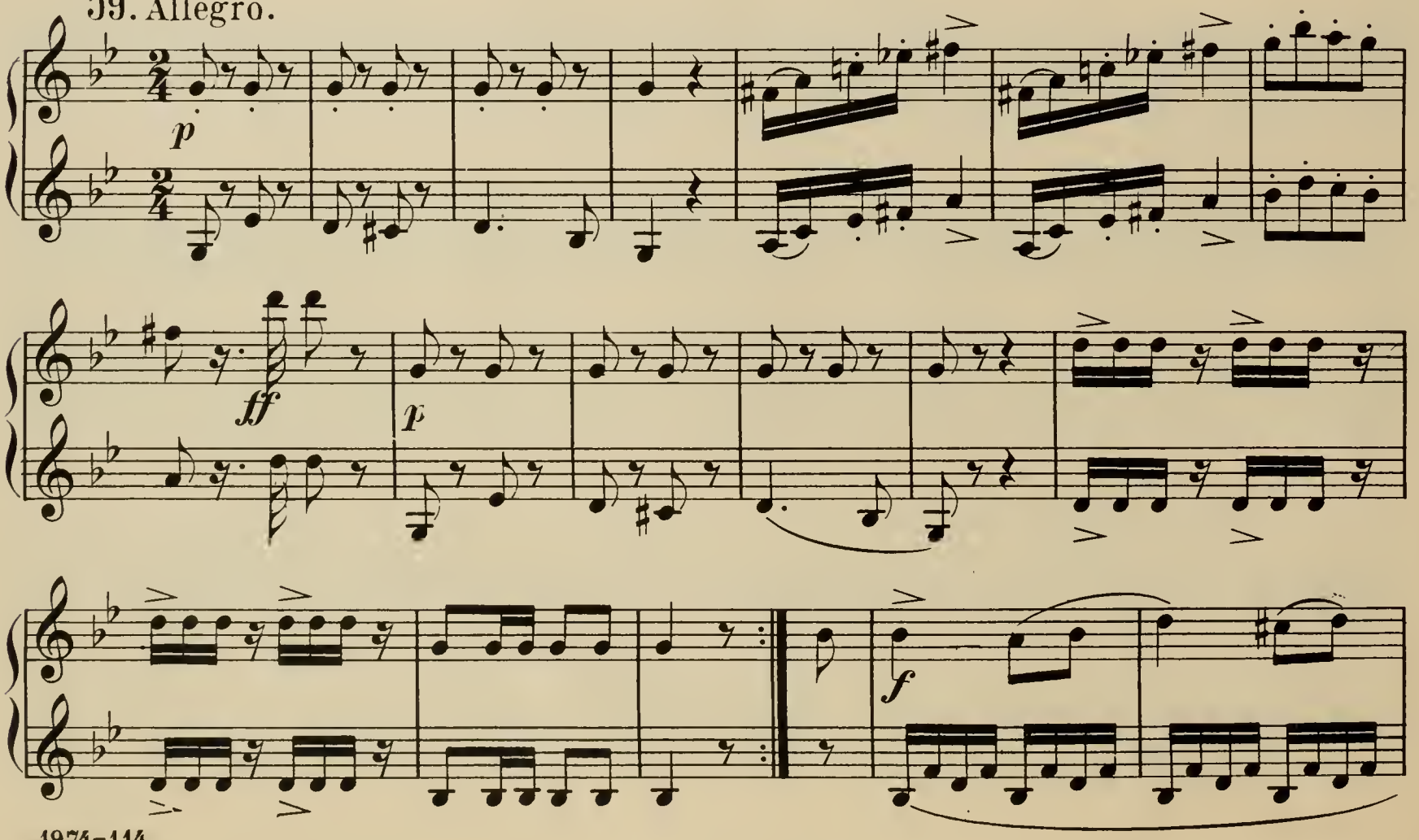
p

SCALE OF G MINOR.

58. Allegretto.



59. Allegro.

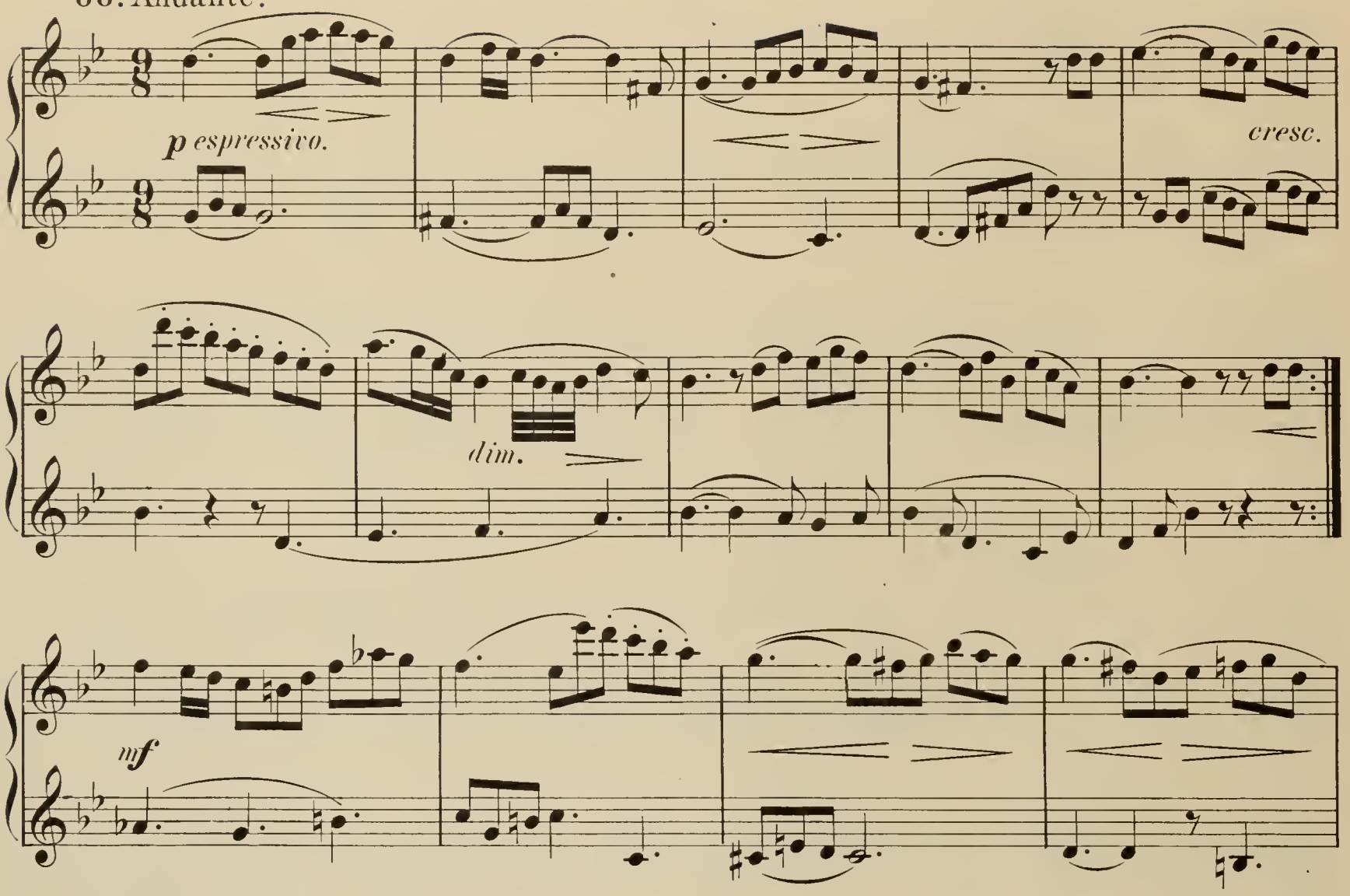


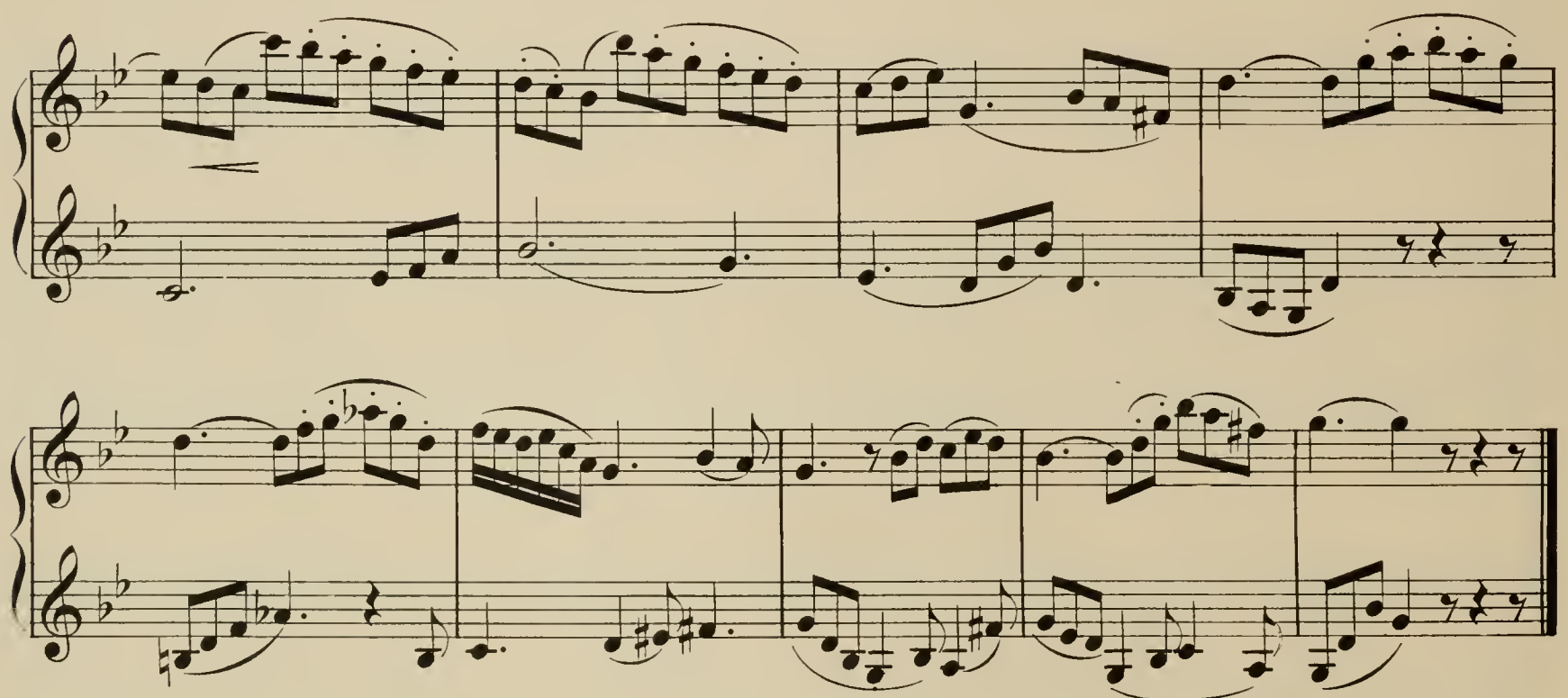
p

p *ff* *p*

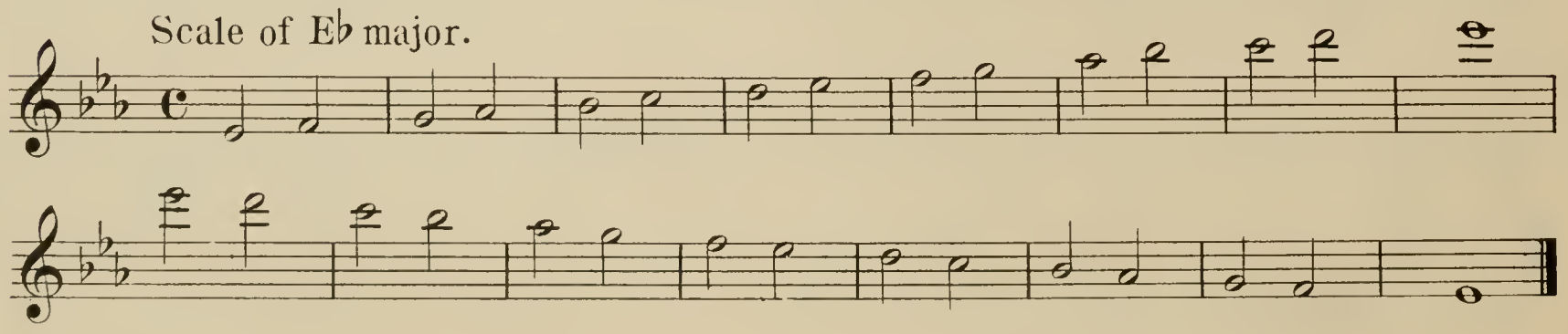
ff *f* *ff*

60. Andante.





Scale of E♭ major.



61.

62. Tempo di Valse.

p

f

p

63. Andantino.

p dolce.

f

mf

f

p

f

pp

p dolce

SCALE OF C MINOR.

64. Alla breve.

f

p

f

f

SCALE OF A MAJOR.

65.

66. Allegretto.

SCALE OF F♯ MINOR.

67. Andantino.

p

SCALE OF A♭ MAJOR.

68.

69. Andante.

p

70. Tempo di Valse.

p

1 2

1

2

rall.

SCALE OF F MINOR.

71. Moderato.

f

p

p

f

pp

f

ff

SCALE OF E MAJOR.

72.

73. Andante religioso.

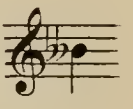
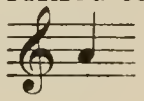
p

SCALE OF C♯ MINOR.

SCALE OF D♭ MAJOR.

74.

DOUBLE FLAT ♭♭.

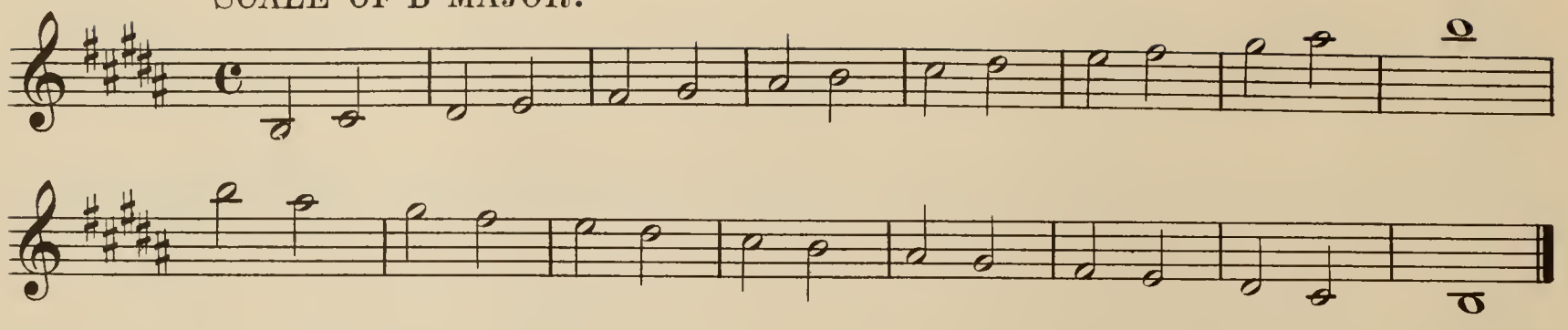
When a double Flat ♭♭ is perfixed to a note, the same must be depressed a whole tone. Thus. 
B double flat will sound like  *A* natural.

75. Andantino.

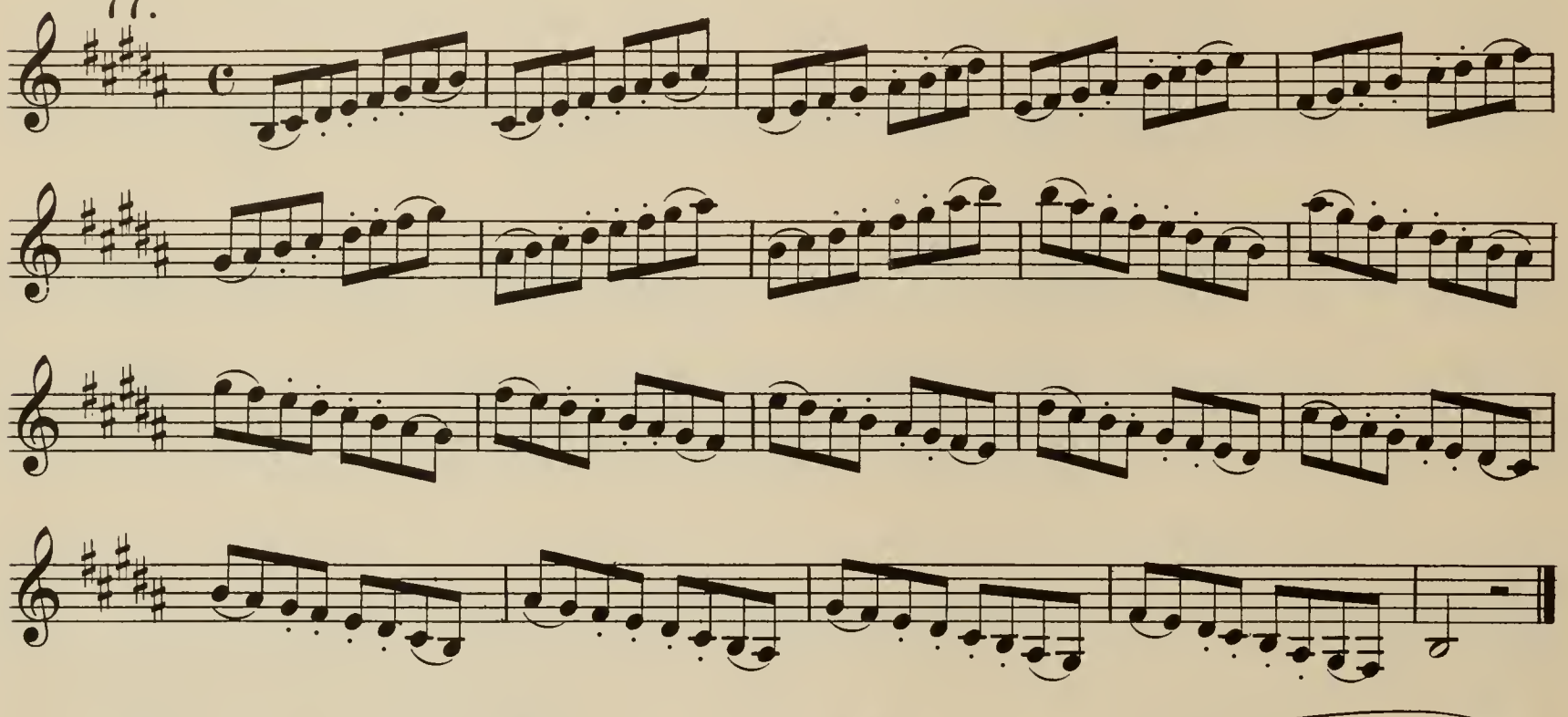
SCALE OF B♭ MINOR.

76. Exercise with Thirty-second notes,

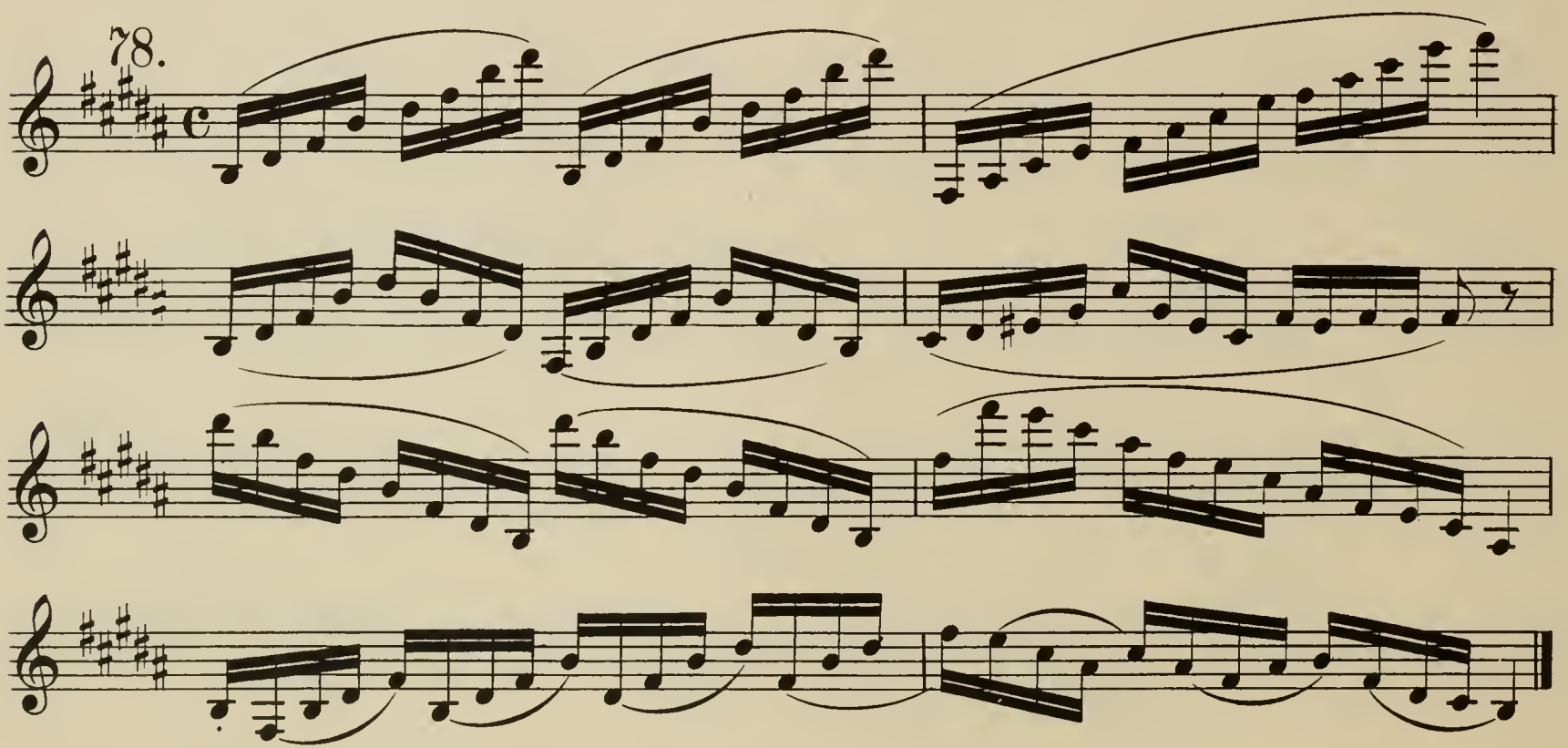
SCALE OF B MAJOR.



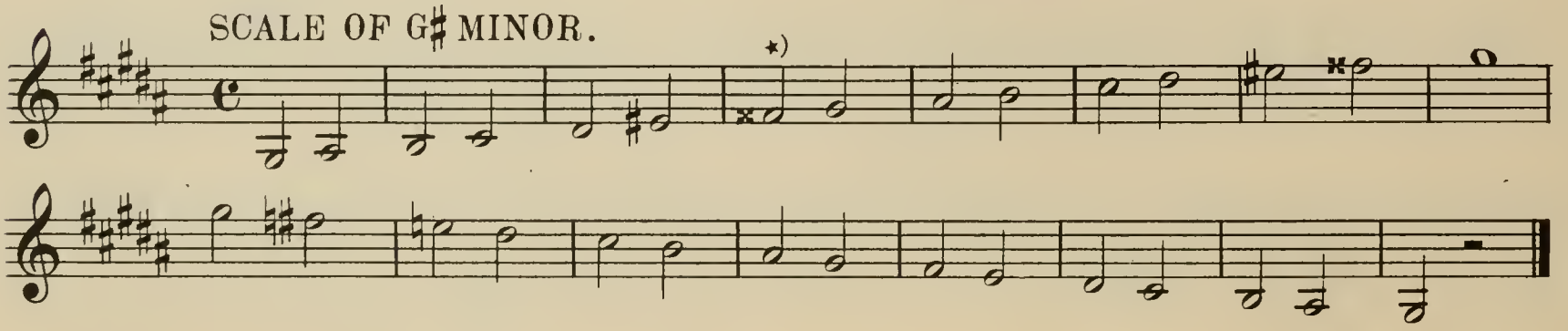
77.



78.



SCALE OF G♯ MINOR.



*) A double sharp 𝄪 raises any note a whole tone.

79.

SCALE OF G♭ MAJOR.

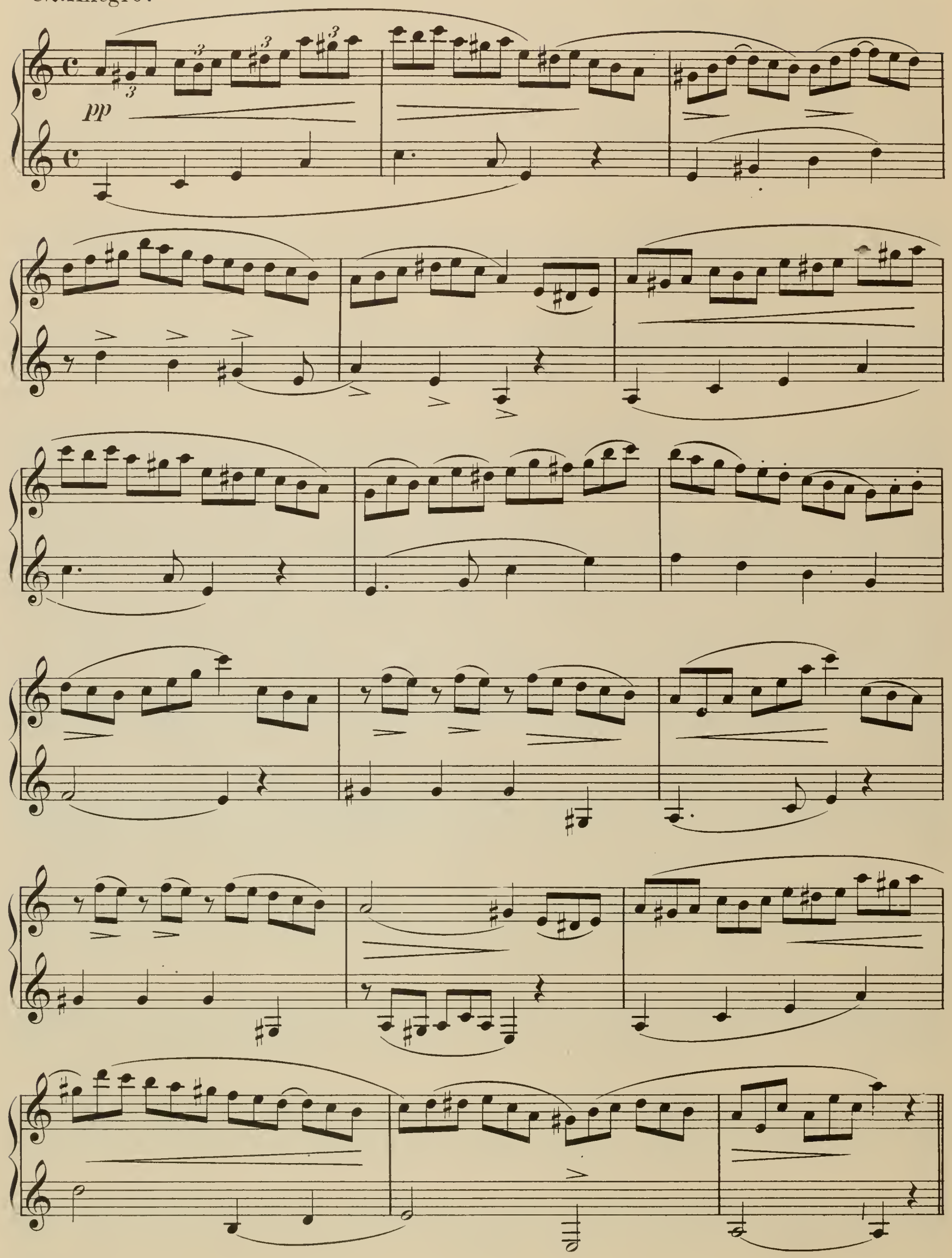
80.

SCALE OF E♭ MINOR.

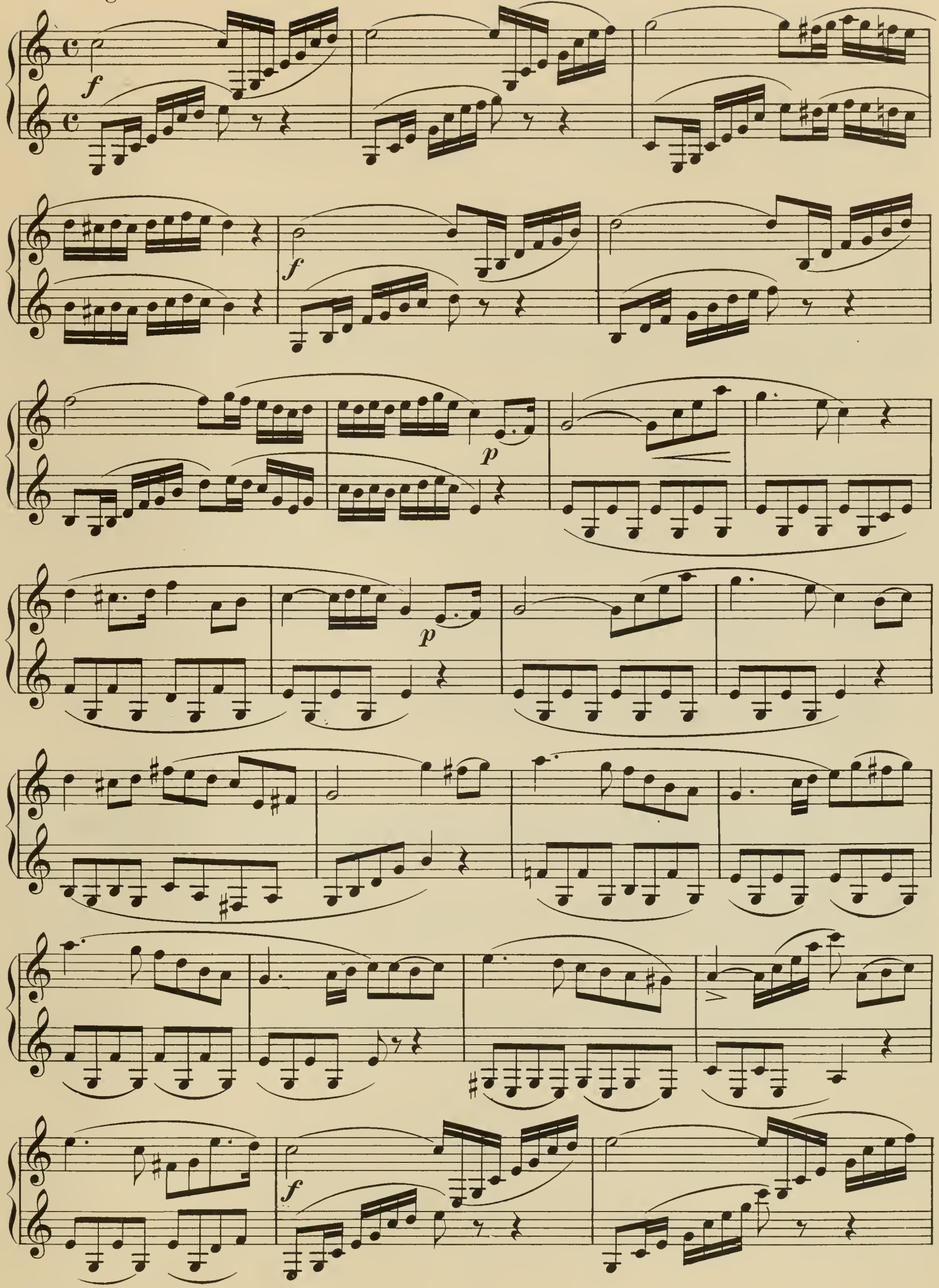
81.

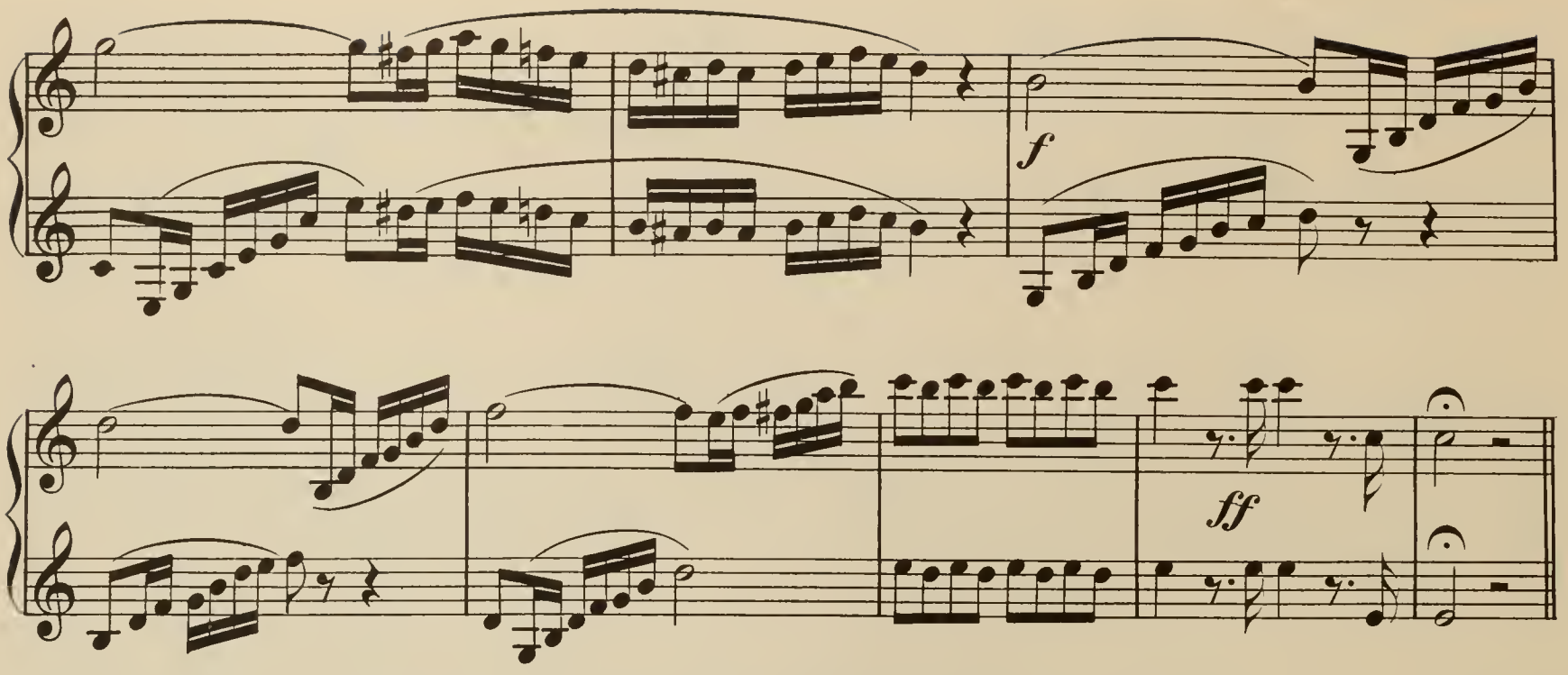
Exercises with triplets.

82. Allegro.

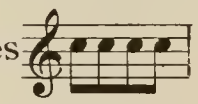


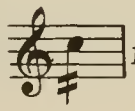
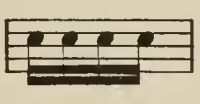
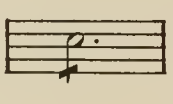
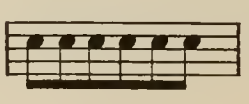
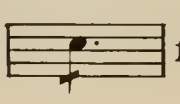
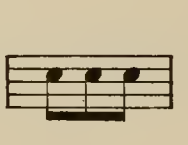
83. Allegro.

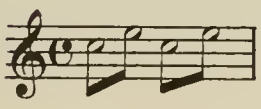
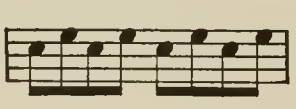




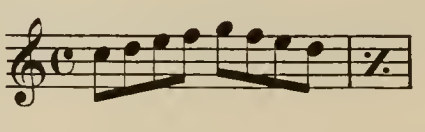
ABBREVIATIONS.

Abbreviations are employed in written music to avoid repetitions of a single note or passage. Thus instead of writing four eighth notes  a half note marked with a thick line will indicate the same.

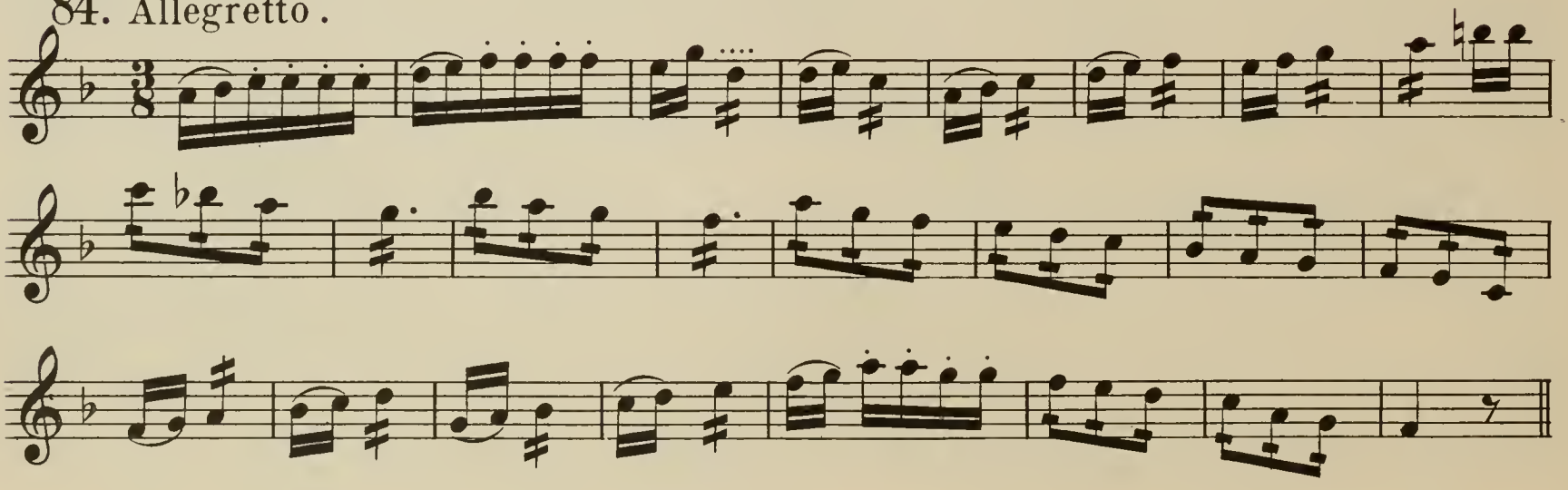
or  for  or  for  or  for  etc.

 for 

Or instead of repeating a bar alike a sign marked thus: 𝄎 is used.

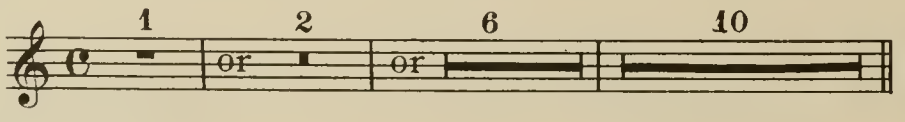


84. Allegretto.



RESTS.

When a composition requires a long silence for an instrument, it is indicated by numbered rests.

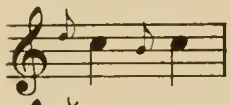


etc.

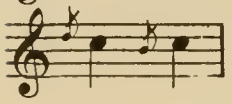
This means, that so many bars of the movement should be counted in silence.

THE APPOGGIATURA.

The appoggiatura is a grace note placed above or below a principal note. When it is placed above the principal note, it is always at the interval of either a tone or a semitone. When it is placed below the principal note, it should always be at the interval of a semitone. When the appoggiatura is written thus:

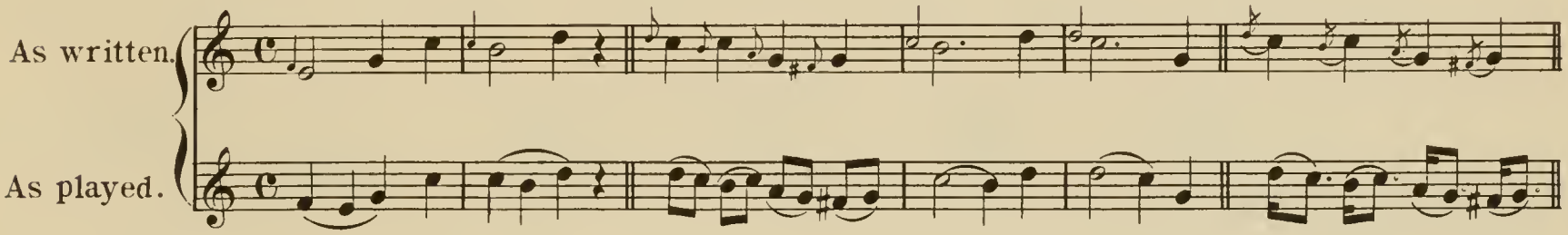


the value of it is one half of the following note. When crossed by a small line thus:



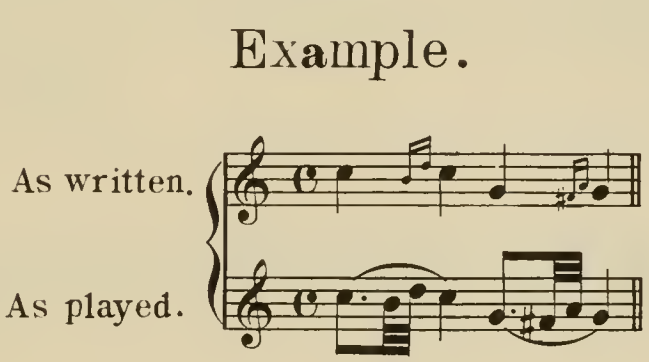
its value is but one fourth of the note that follows it.

Example.

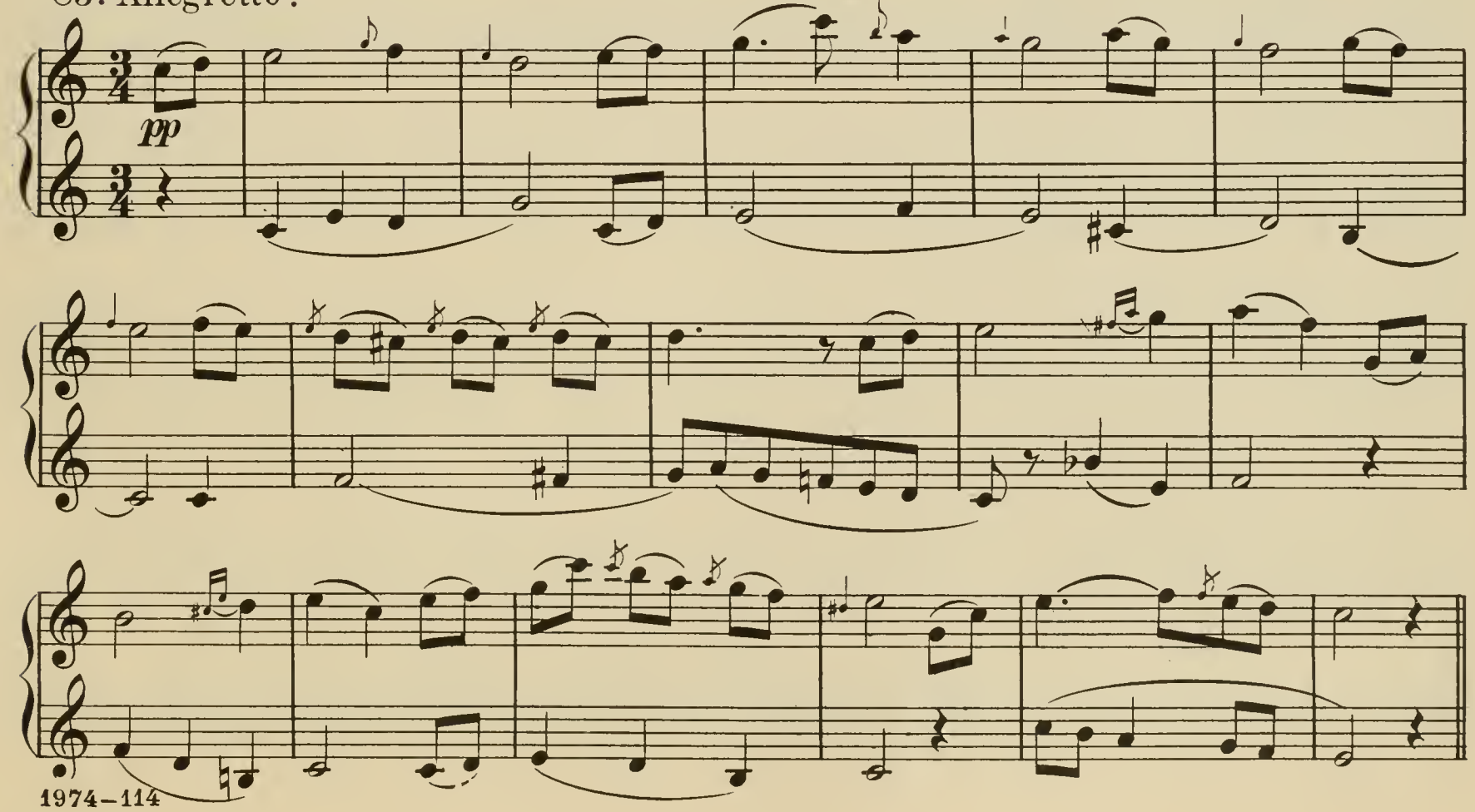


There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Example.



85. Allegretto.

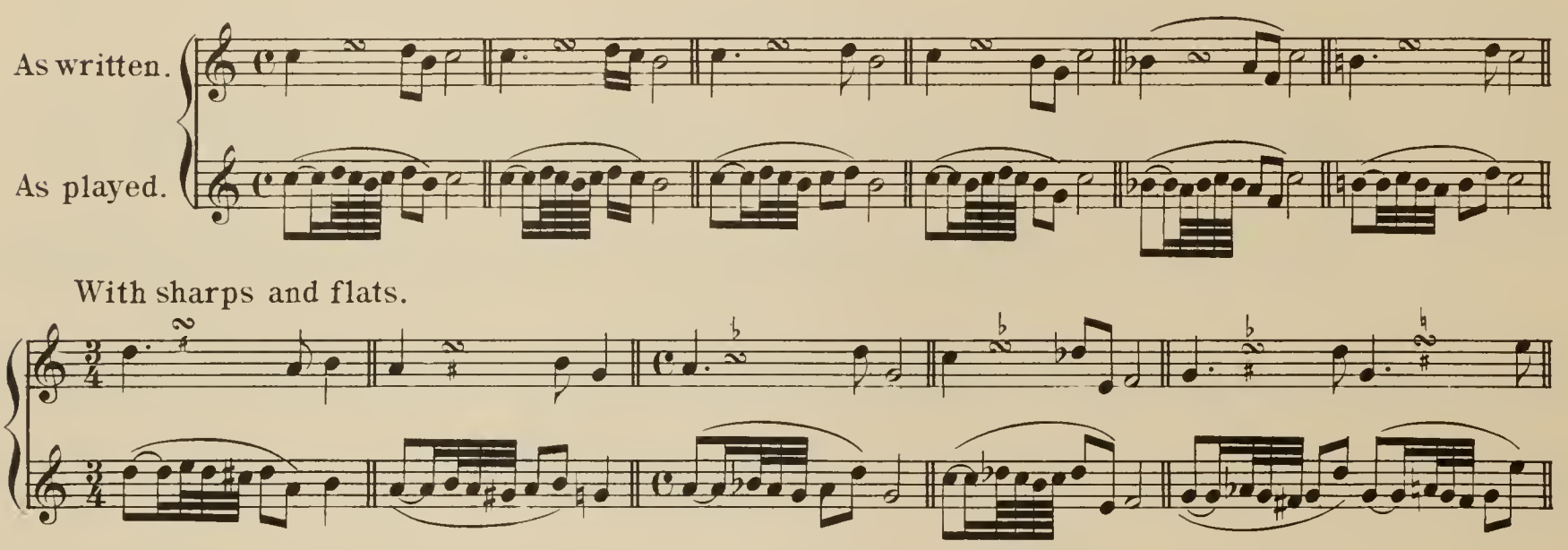


THE GRUPPETTO OR TURN.

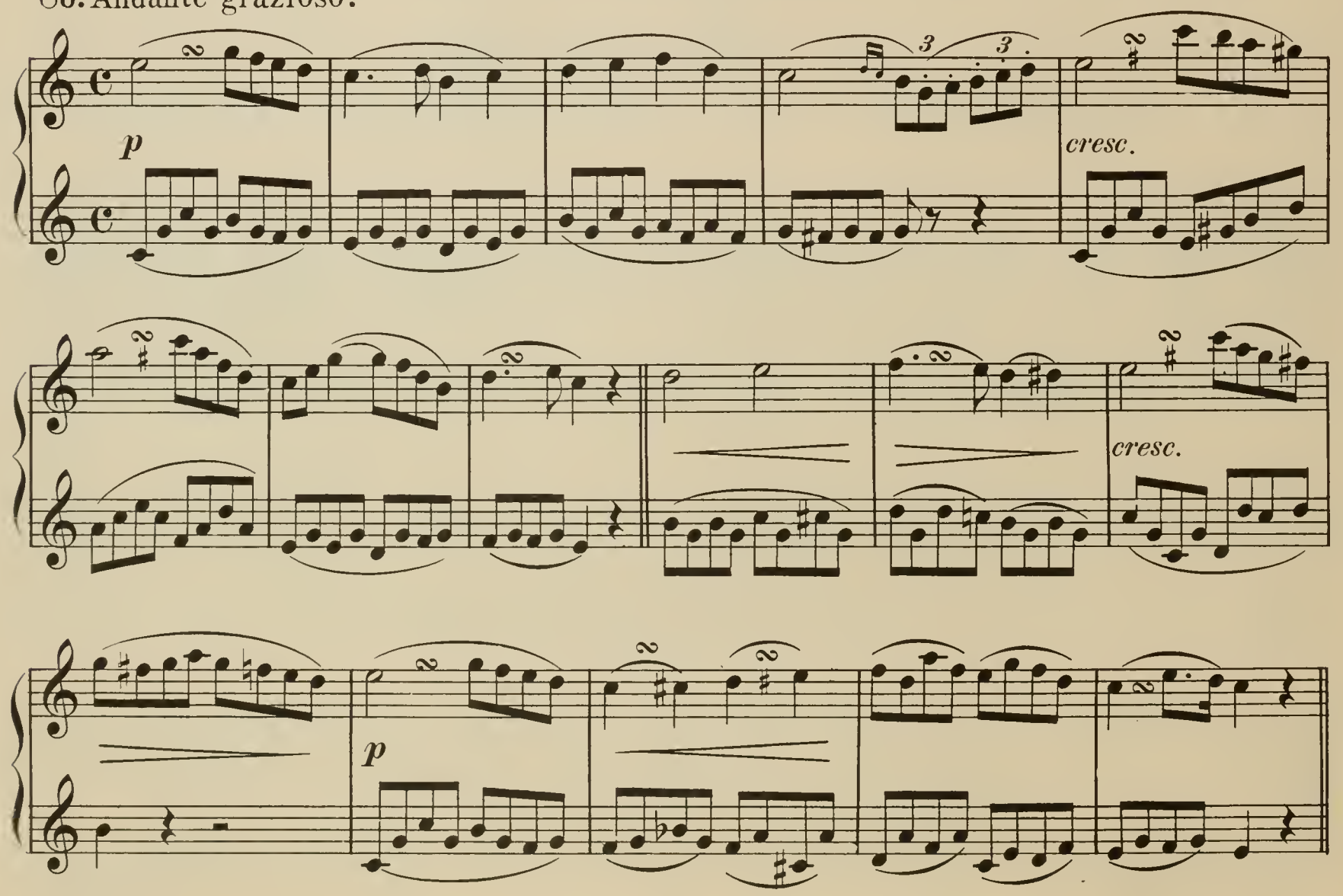
is composed of three grace notes placed between or after a principal note. The *turn* is marked thus: 𝆔. A small sharp placed under some of the signs 𝆔 indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign 𝆔, the upper grace note must be sharpened; or in case of a sharp above and below the sign 𝆔 the upper and lower grace notes must be sharpened.

The same rule applies to flats, only that the grace notes must be depressed half a tone in that case.

Example.



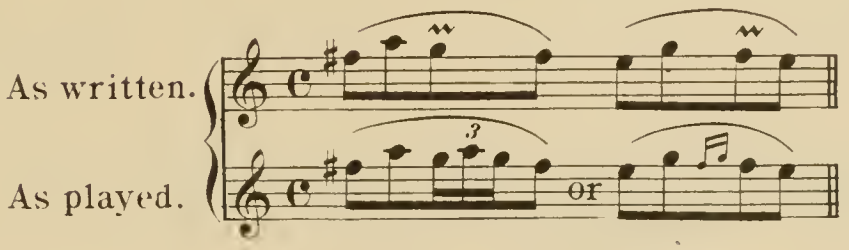
86. Andante grazioso.



THE PASSING SHAKE.

The passing *Shake*, often written thus ~ must be played quick and round in the following manner:

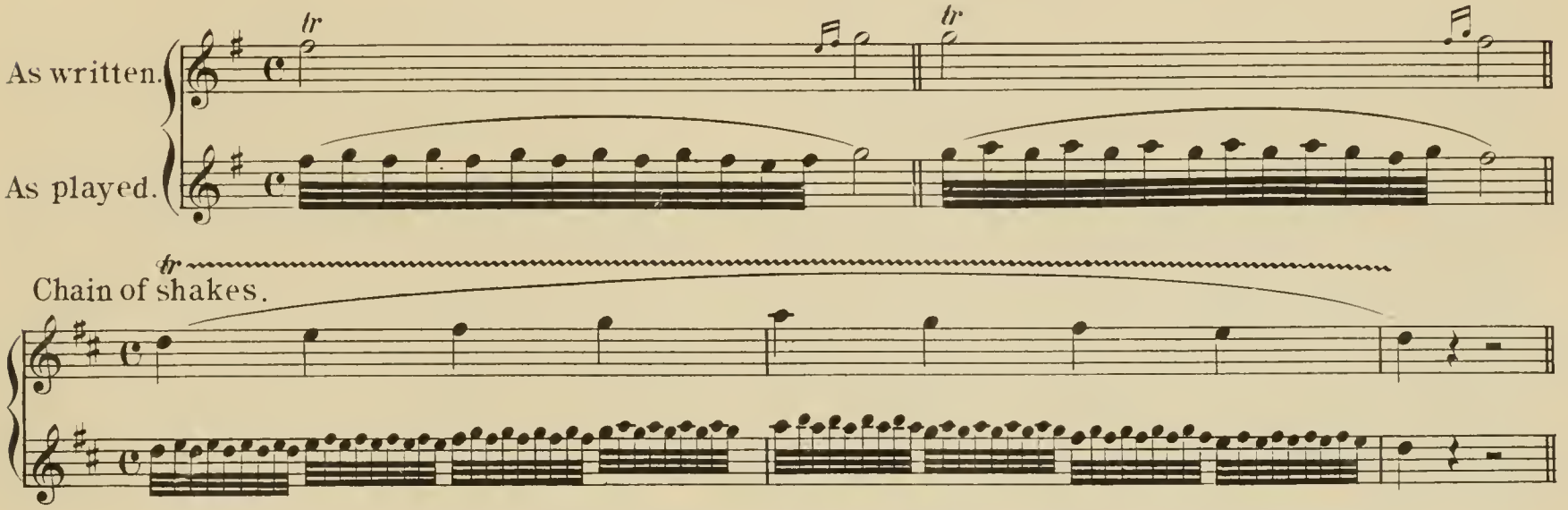
Example.



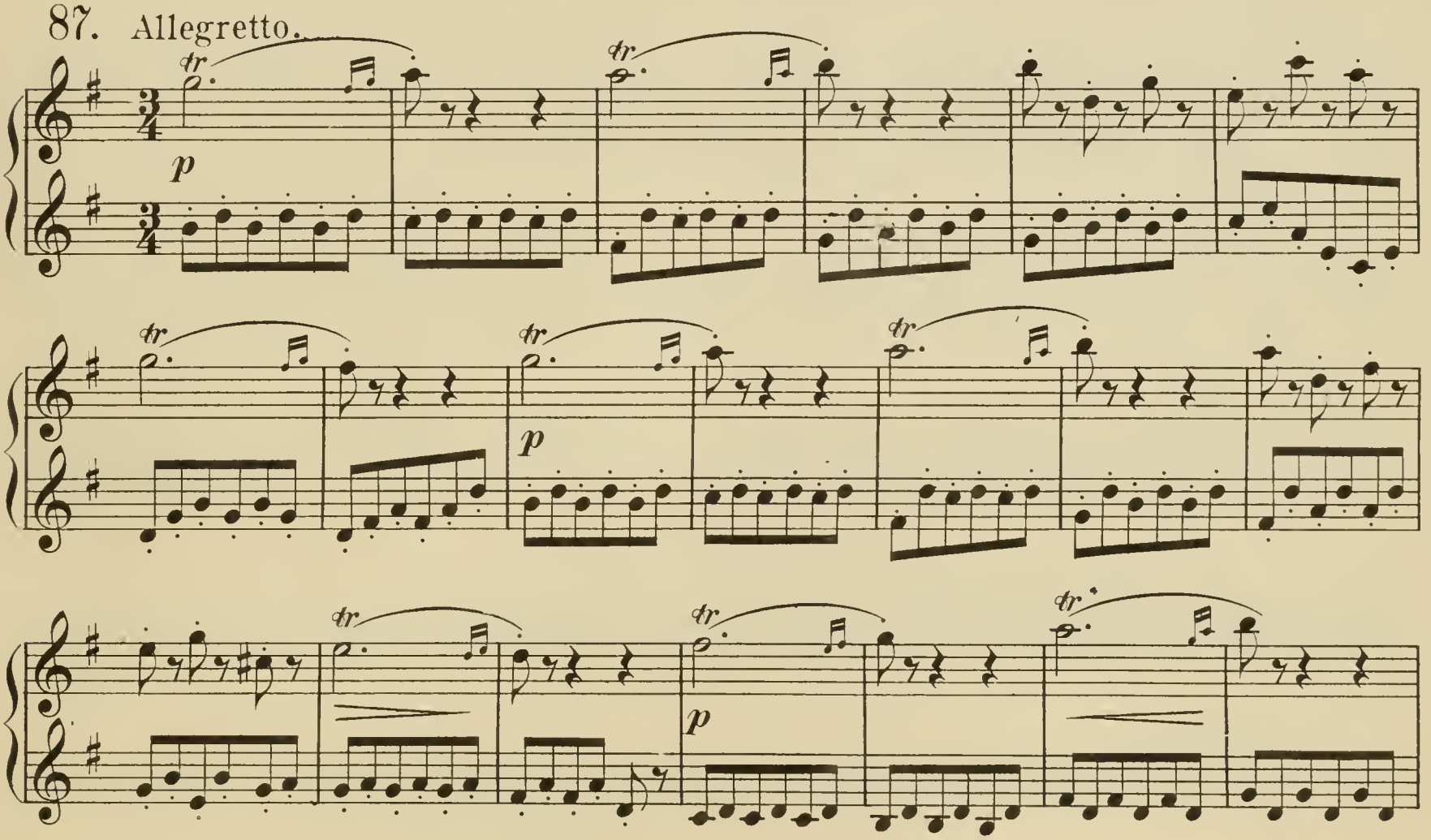
THE SHAKE.

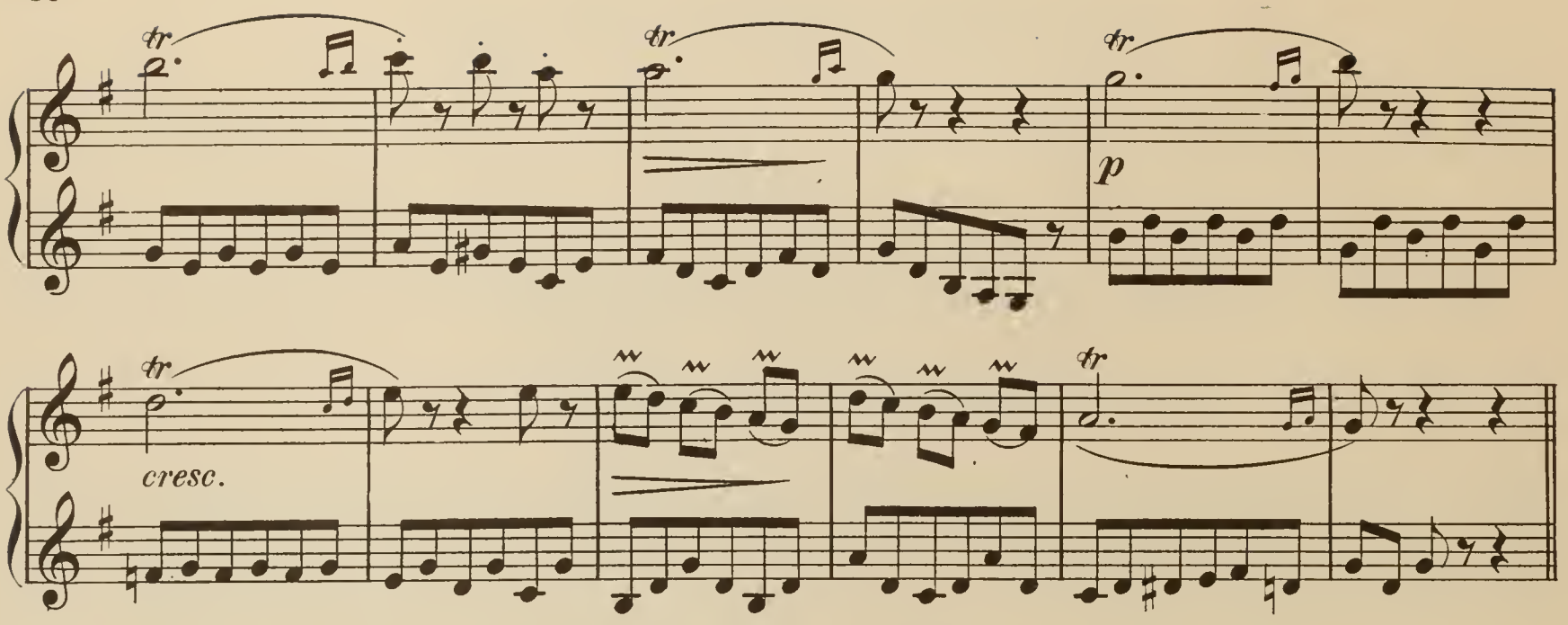
The *shake* or *trillo* marked thus *tr* consists in the alternate repetition of the note marked, with the note in the next degree above it.

Example.

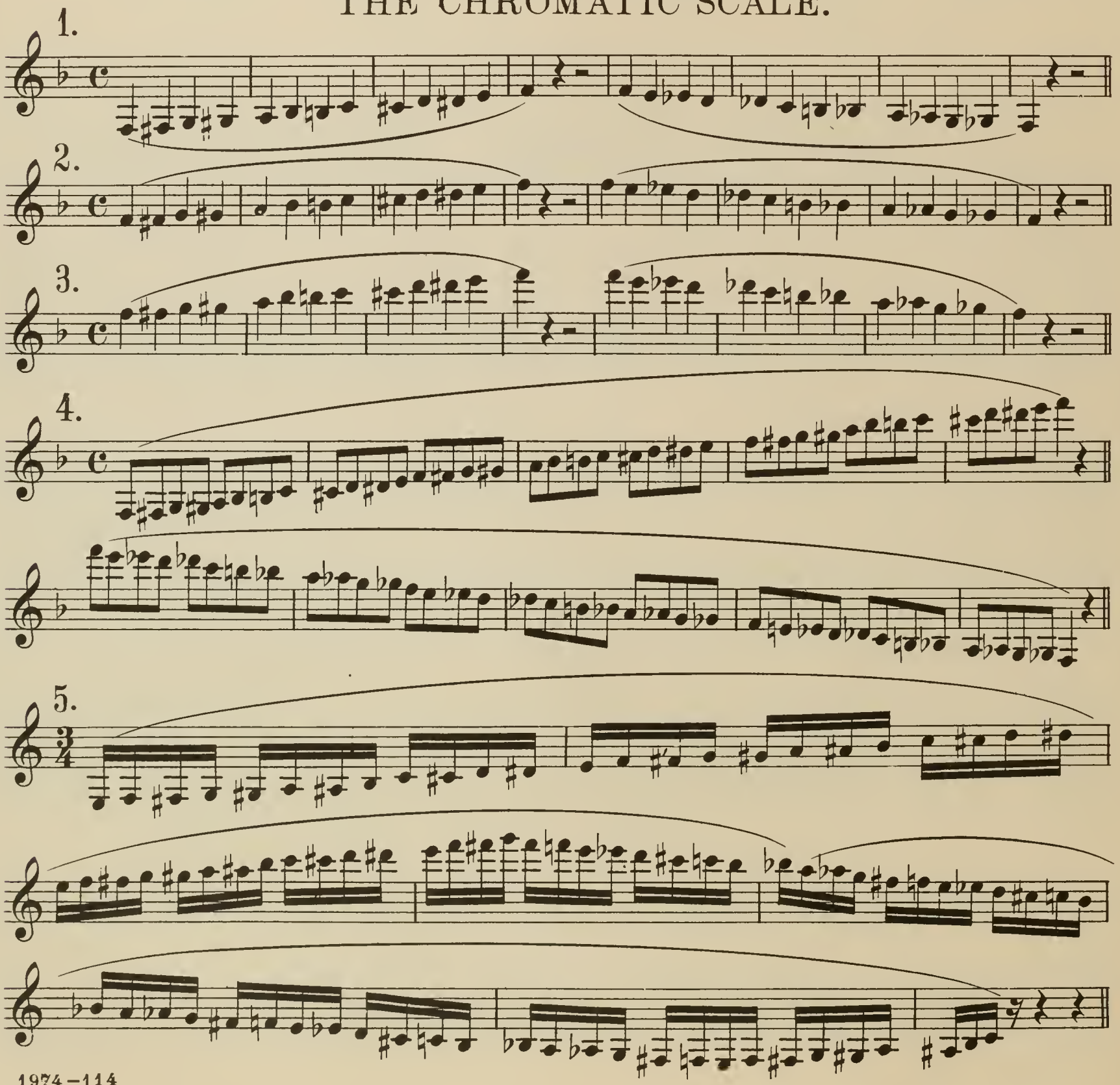


87. Allegretto.

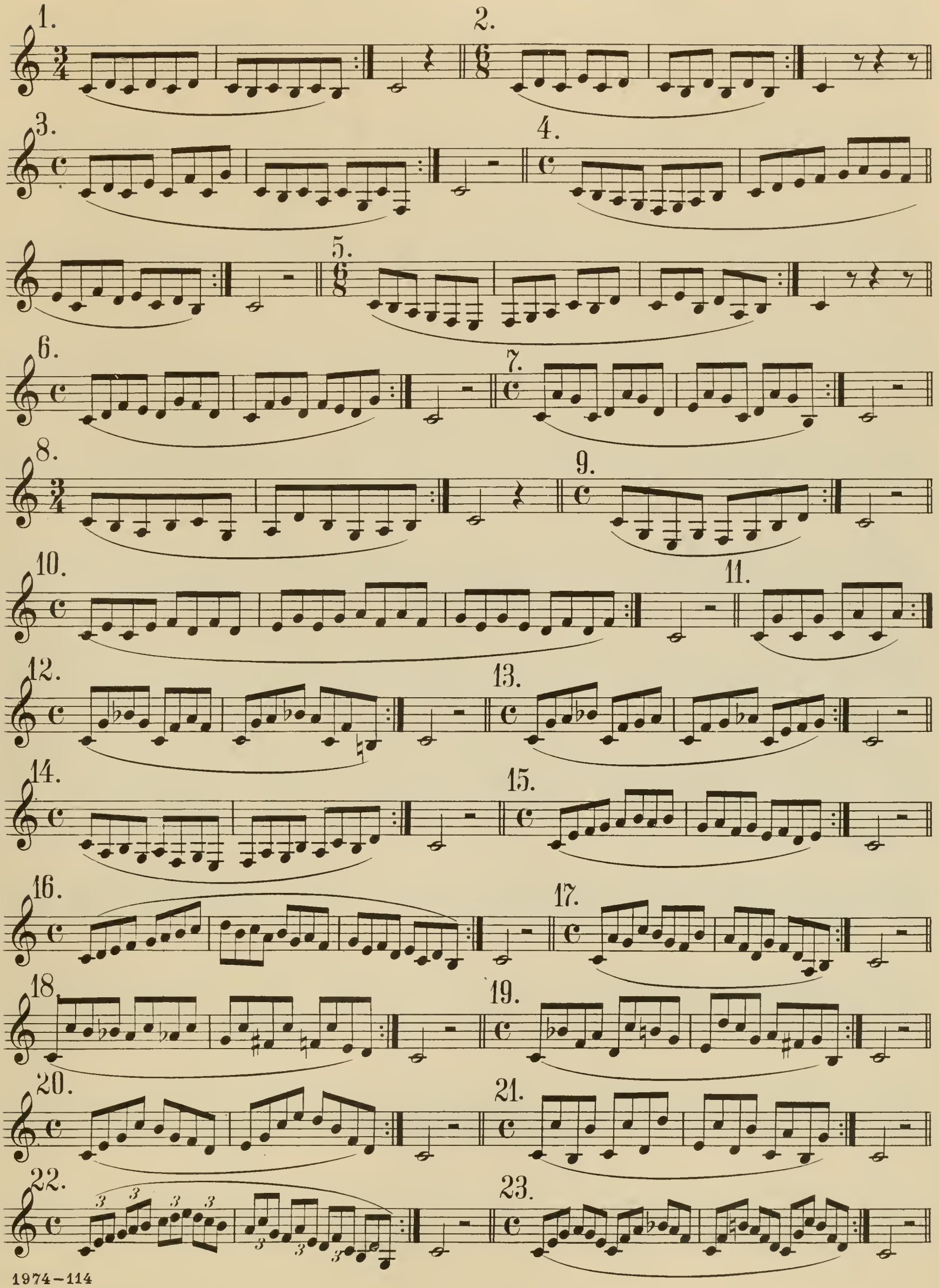




THE CHROMATIC SCALE.



DAILY EXERCISES ON MECHANISM.



24.

25.

26.

27.

28.

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33.

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35.

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38.

39.

40.

41.

42.

43.

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45.

46.

47.

48.

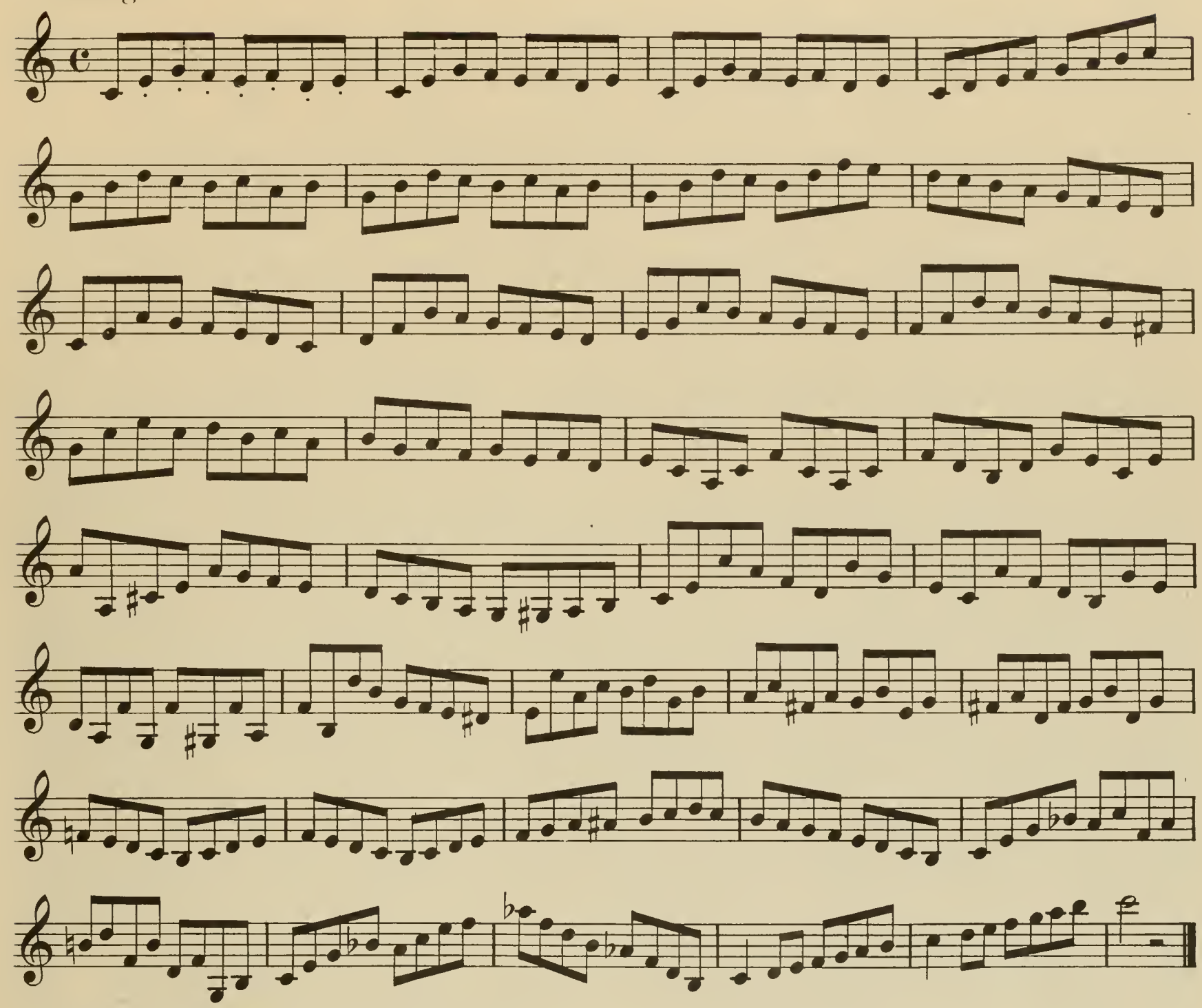
49.

50.

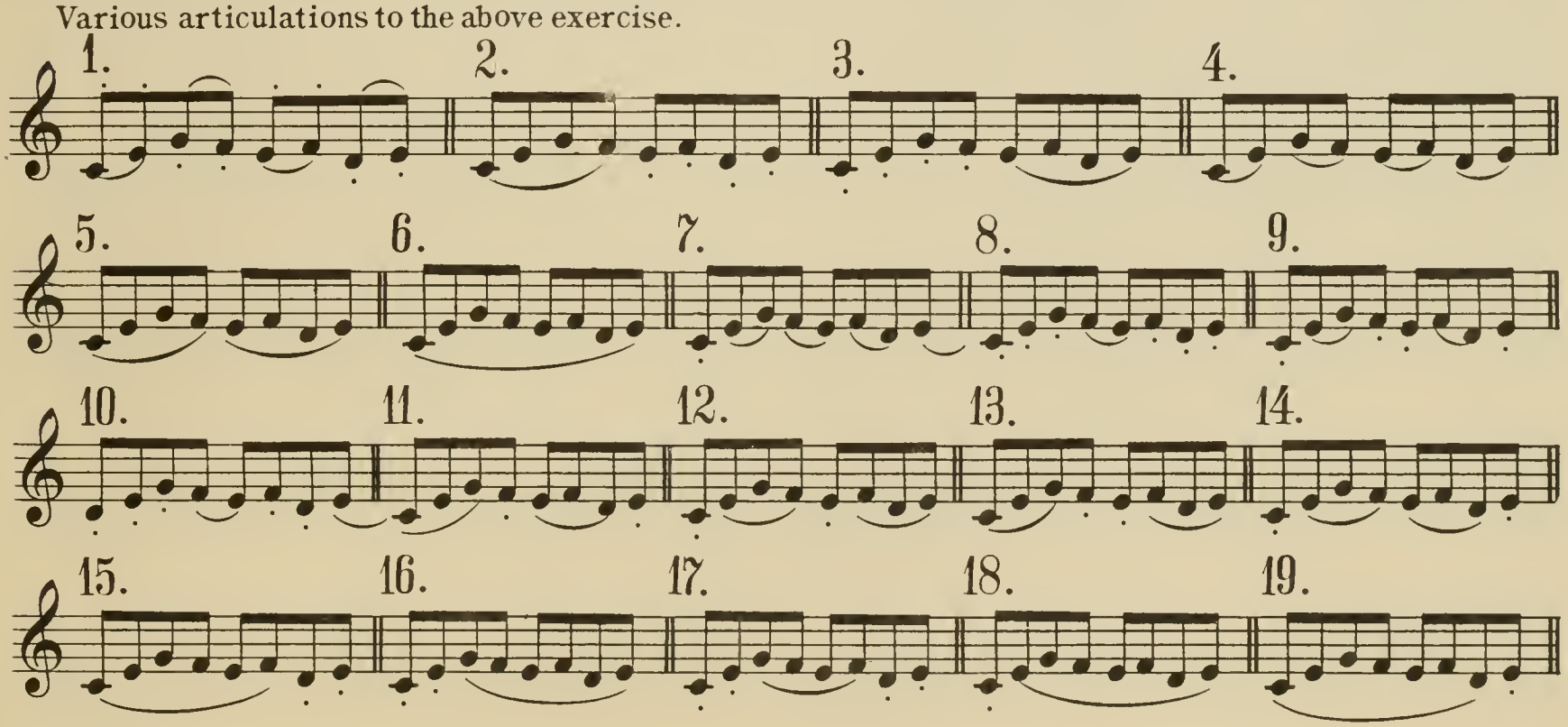
51.

EXERCISES ON DIFFERENT ARTICULATIONS.

88. Allegro.

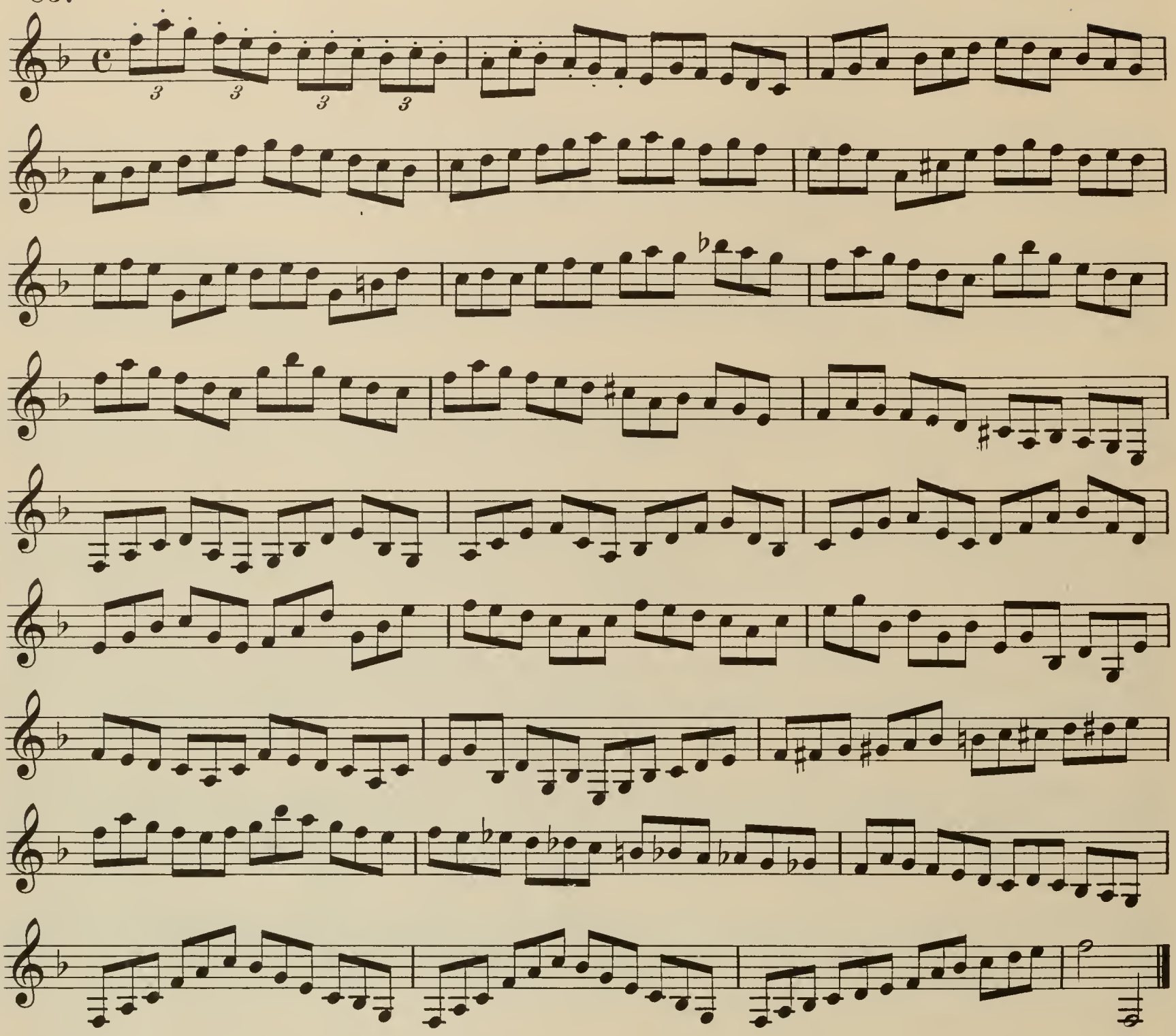


Various articulations to the above exercise.

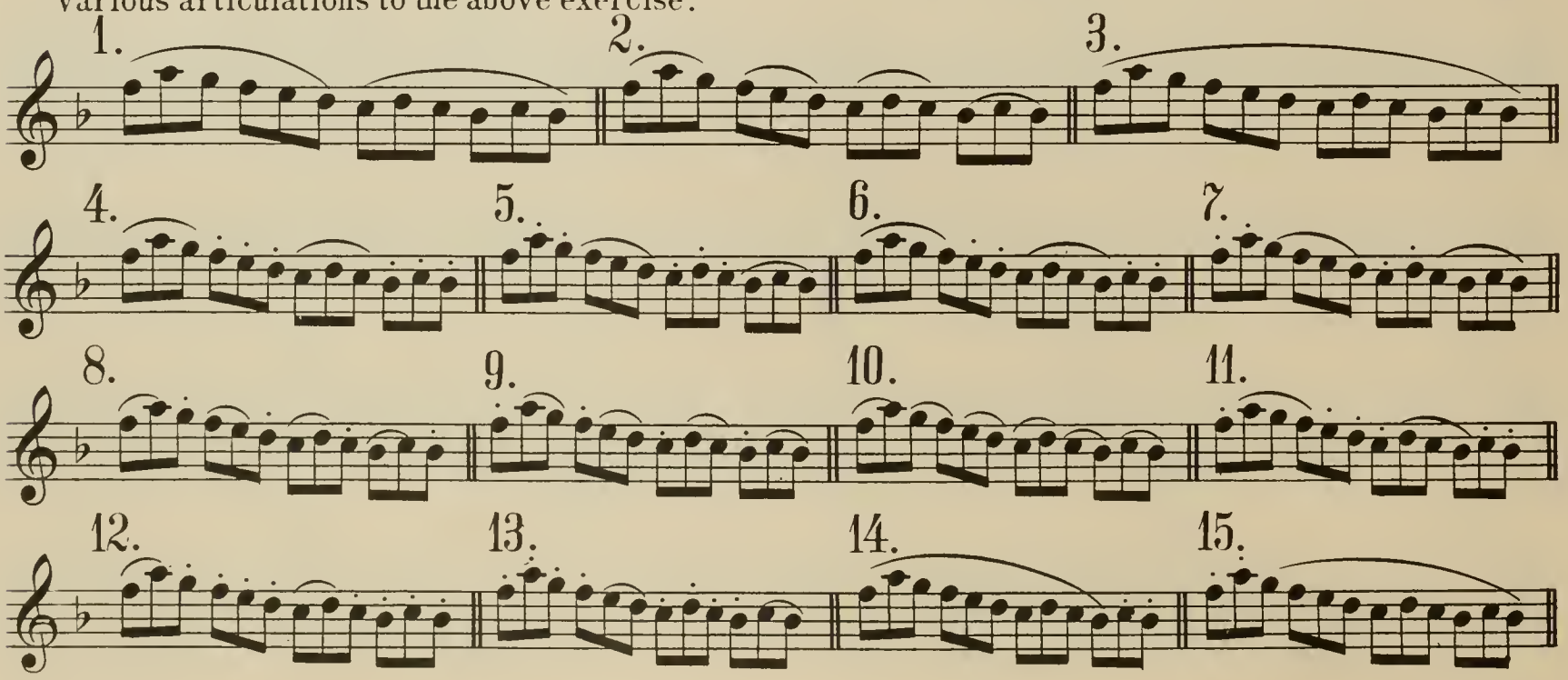


Exercise on different articulations in Triplets.

89.

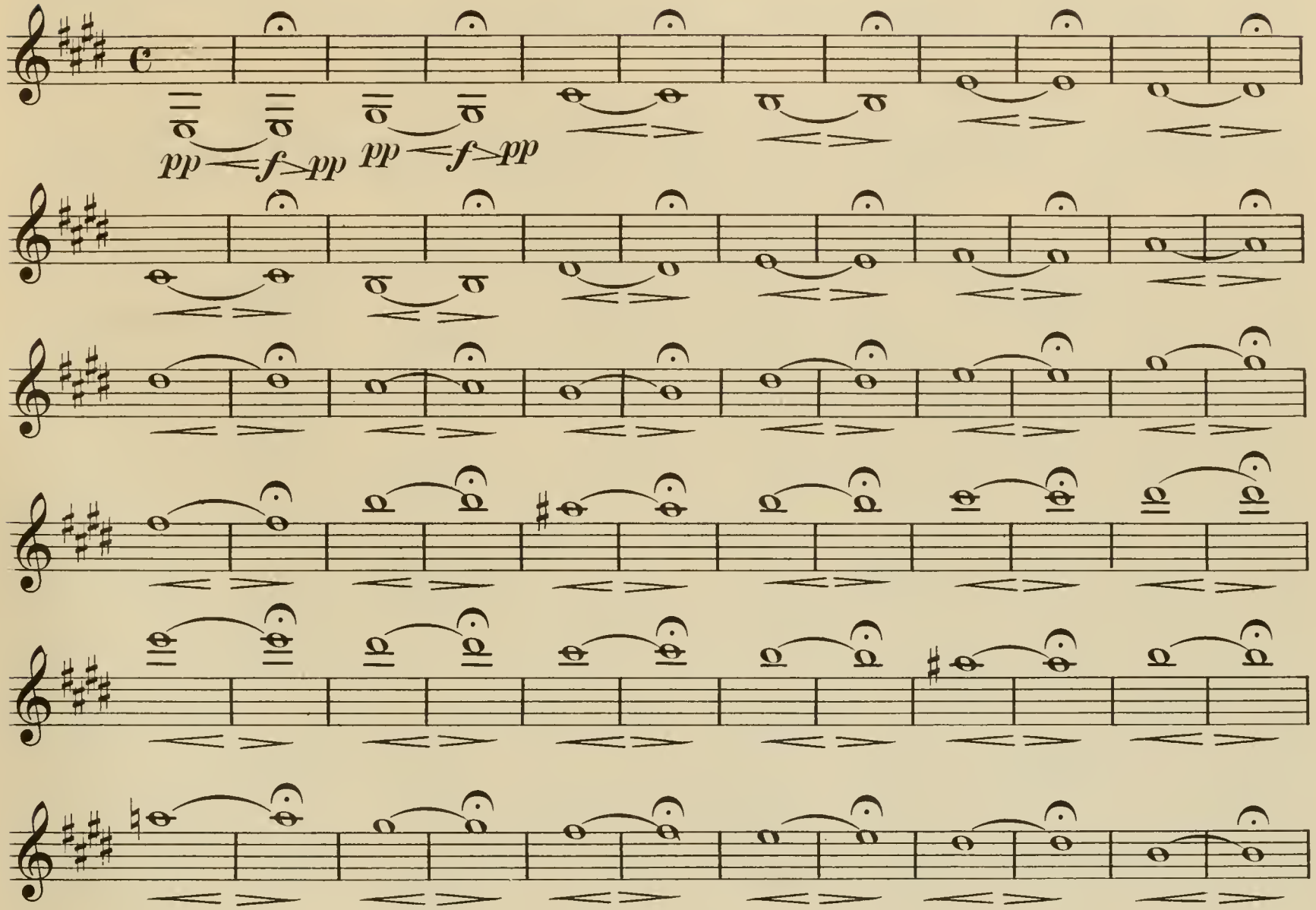


Various articulations to the above exercise.

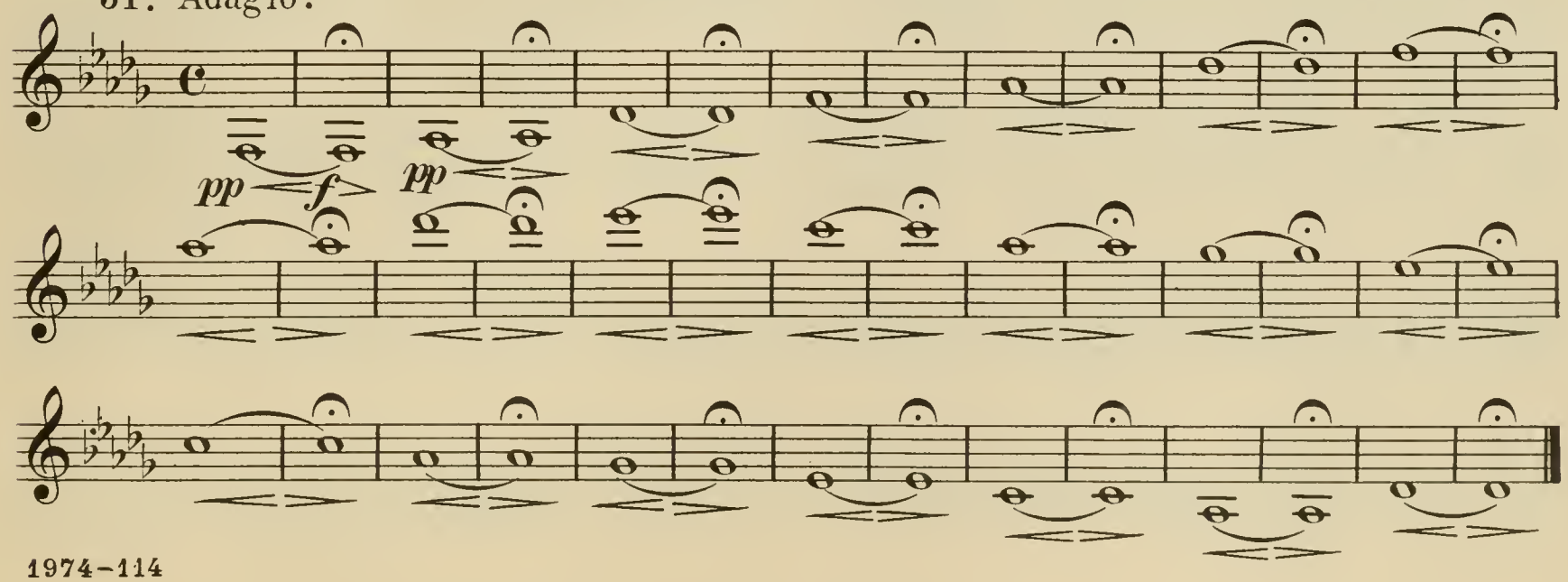


Exercises for acquiring a long breath and a full tone.

90. Adagio.

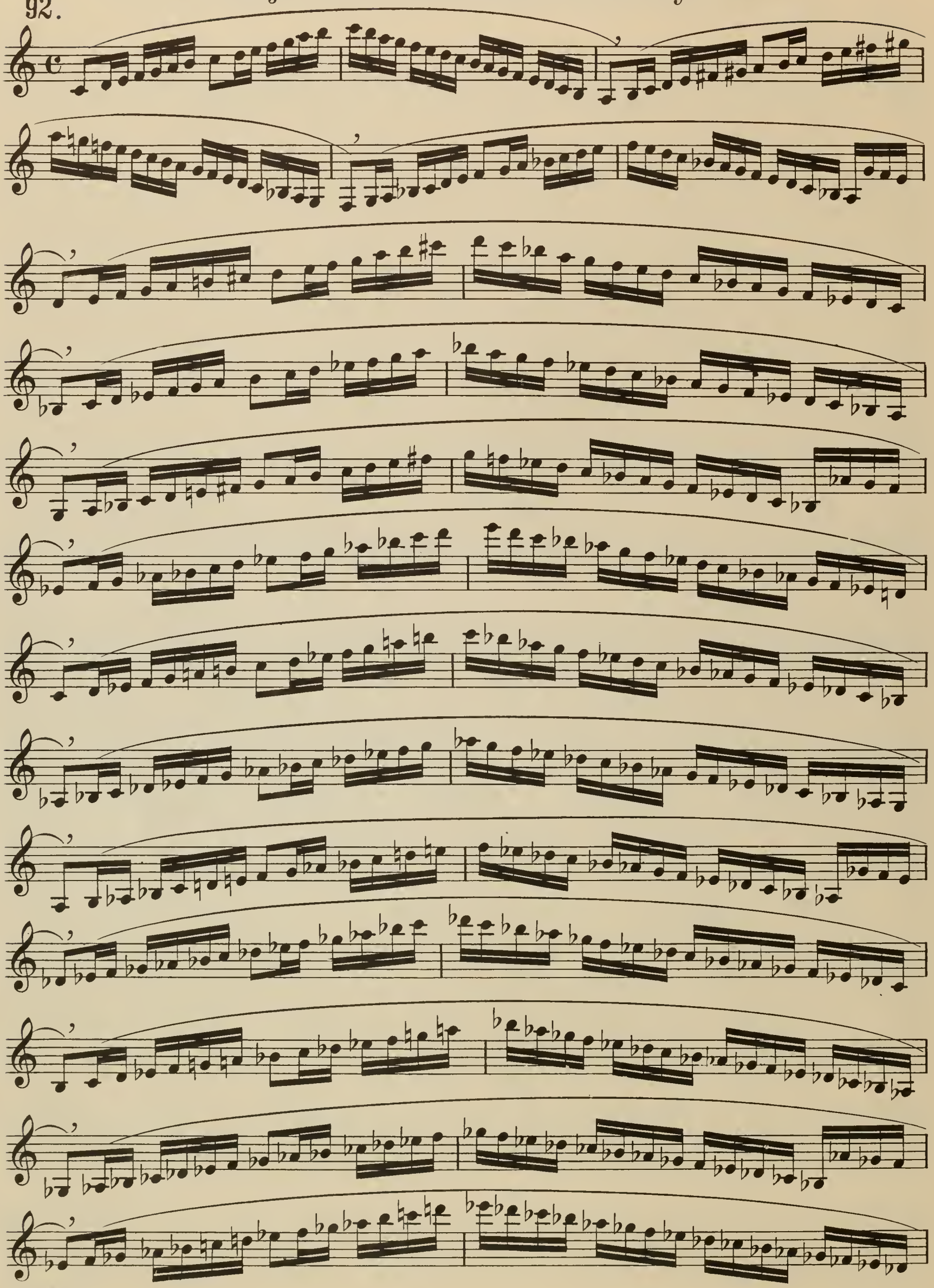


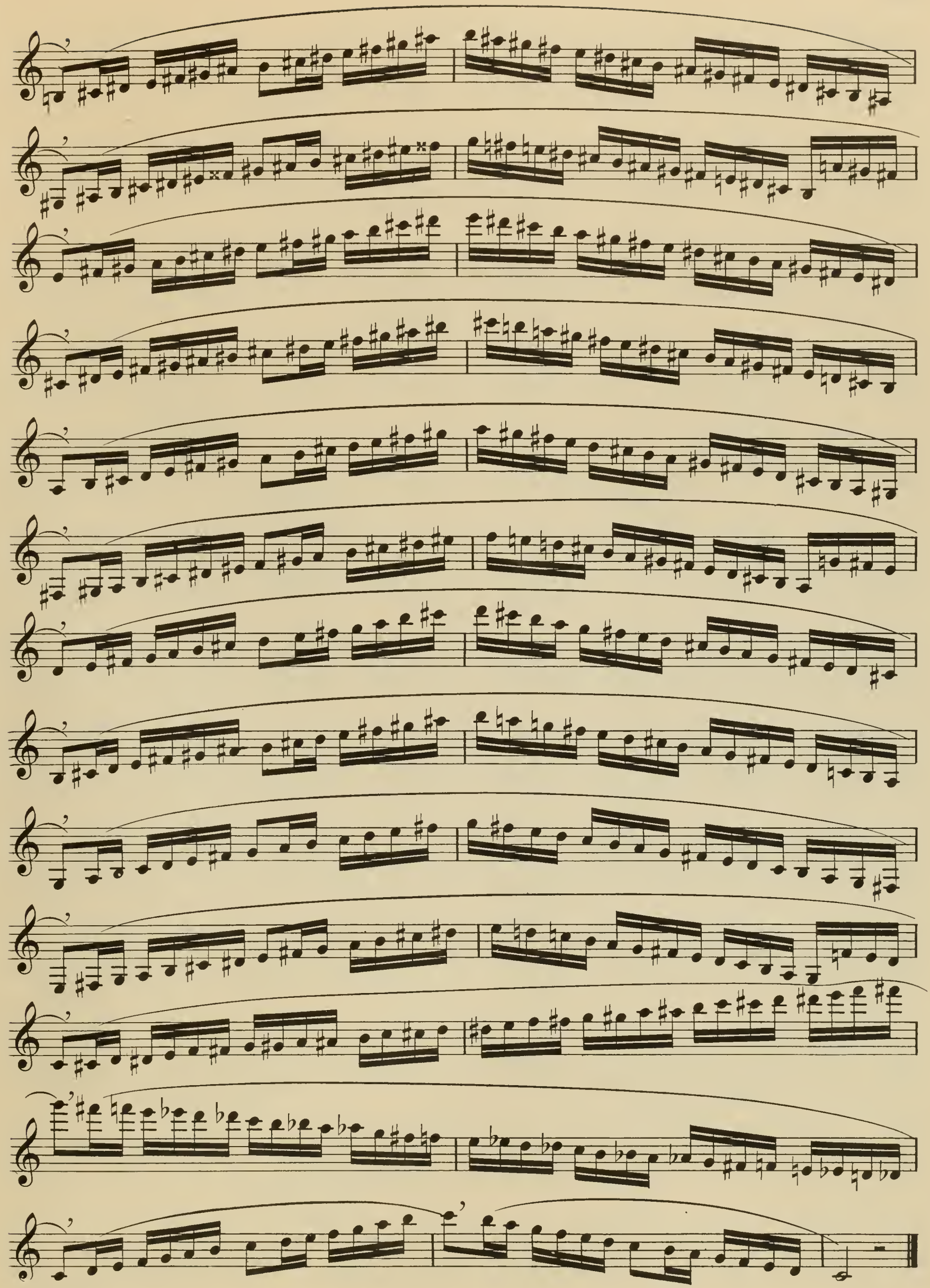
91. Adagio.



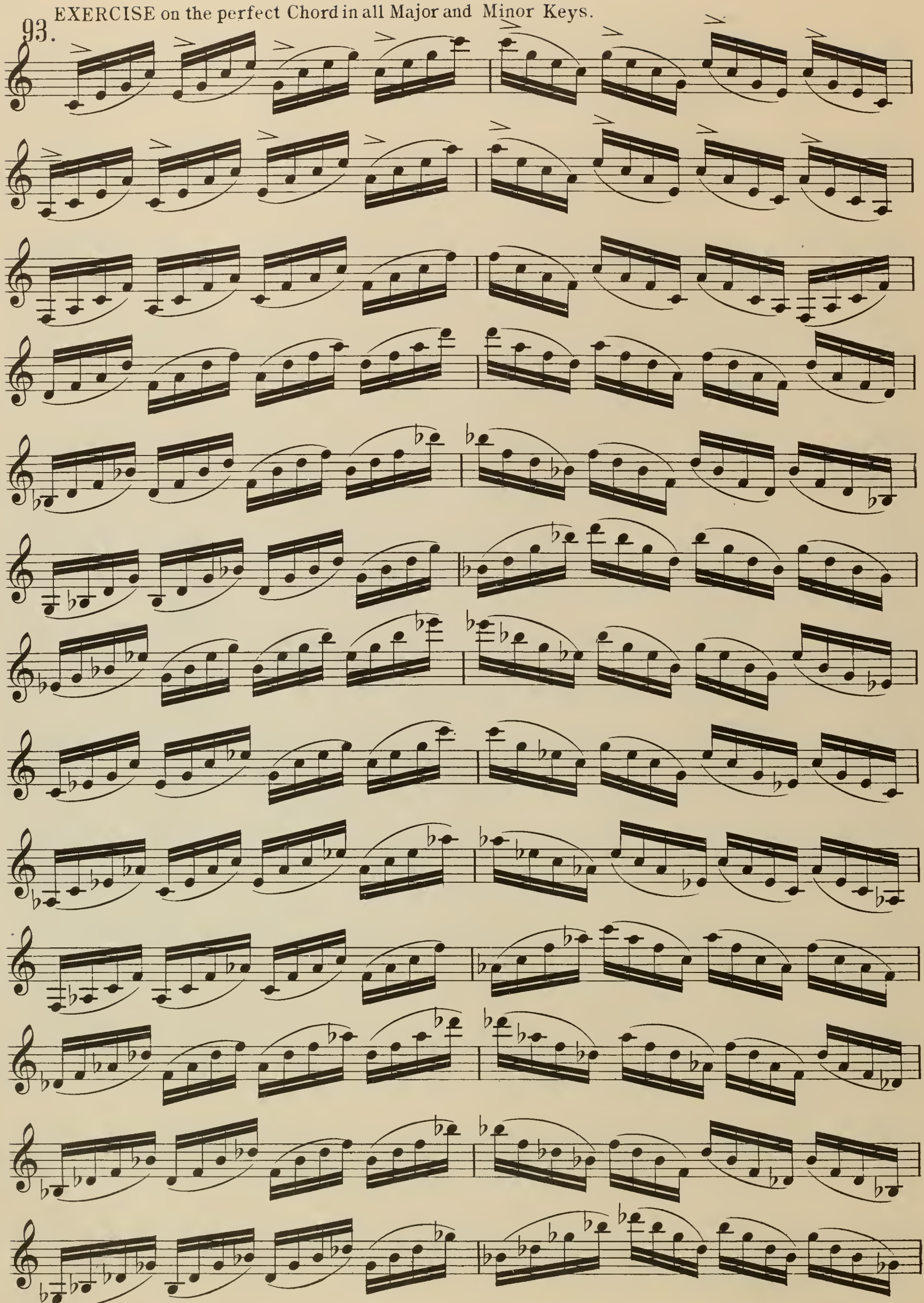
Major and Minor Scales in all Keys.

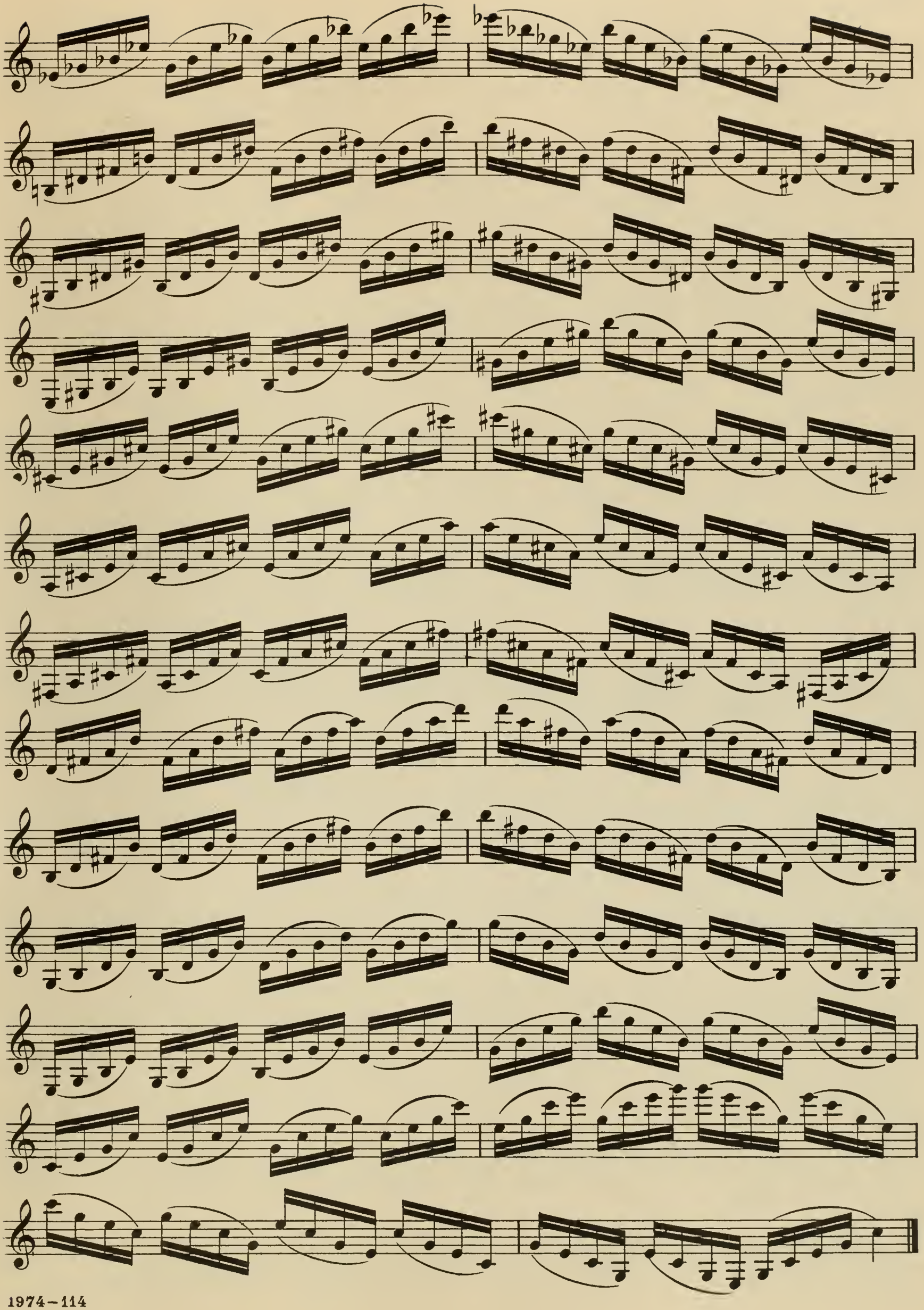
92.





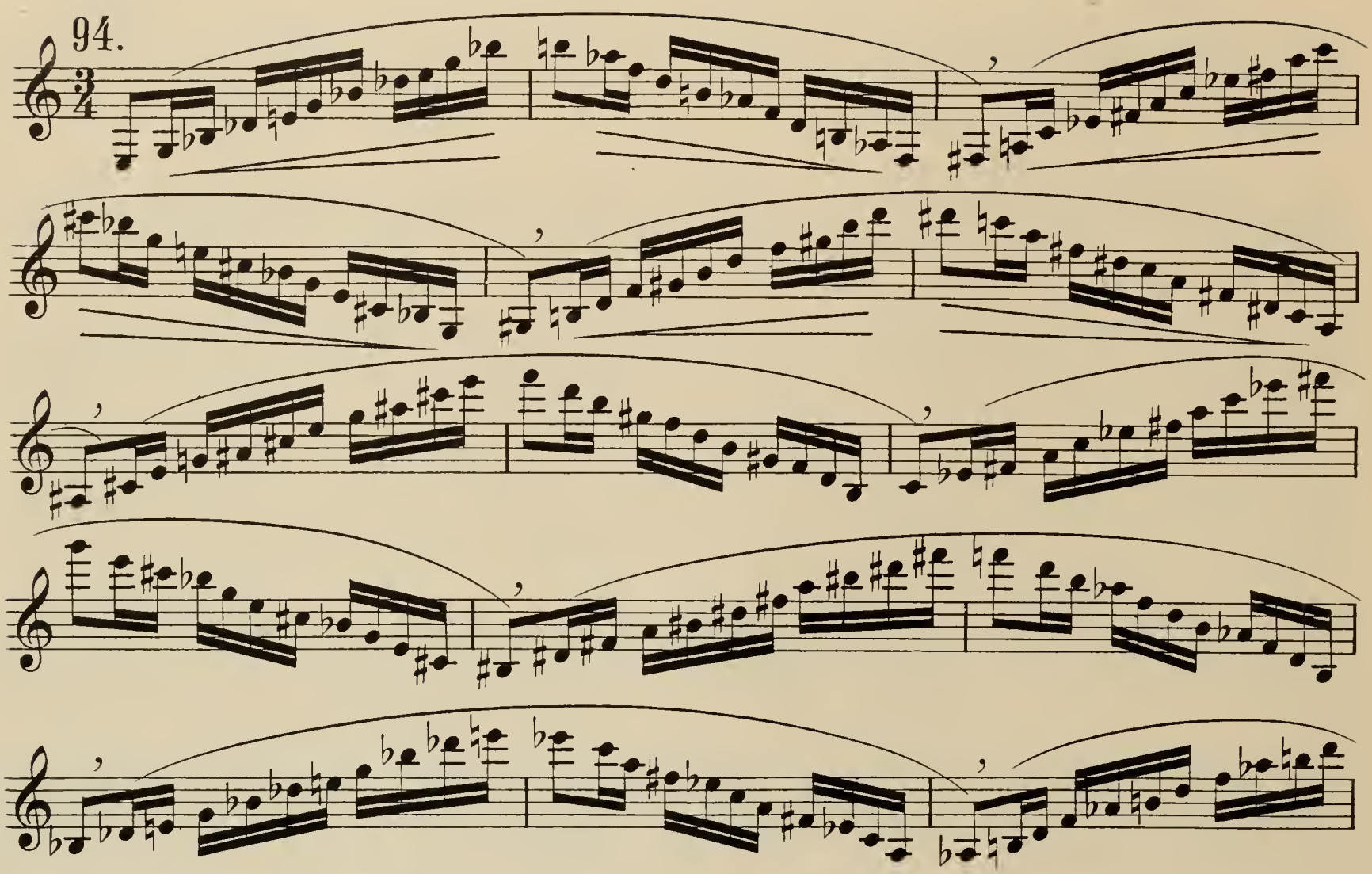
93. EXERCISE on the perfect Chord in all Major and Minor Keys.

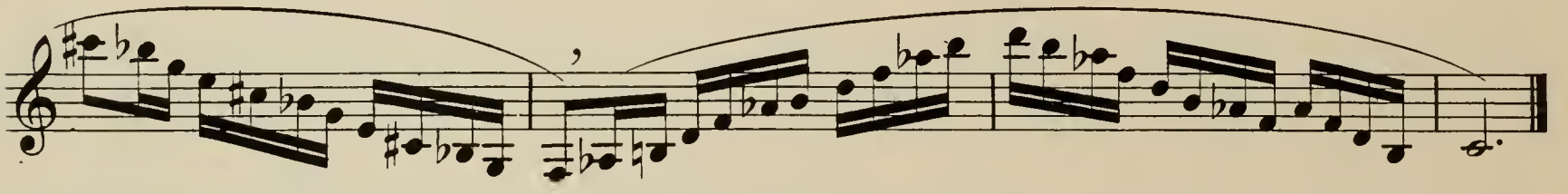




EXERCISE on the diminished seventh.

94.



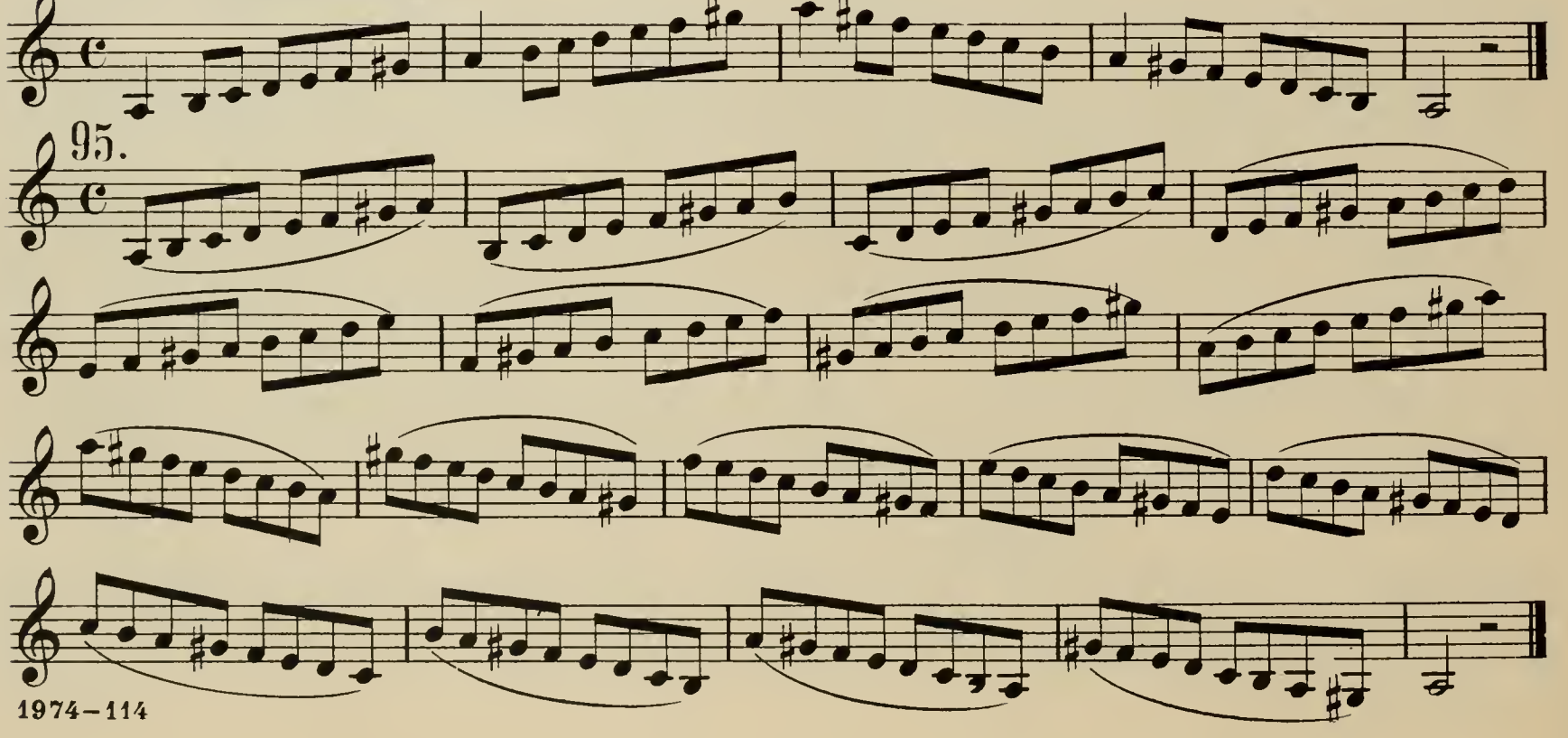


THE HARMONIC MINOR SCALE.

The Harmonic Minor Scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.

SCALE OF A MINOR.

95.



SCALE OF D MINOR.

etc. continue in the same manner as the Scale of A-minor.

SCALE OF G MINOR.

SCALE OF C MINOR.

SCALE OF F MINOR.

SCALE OF B♭ MINOR.

SCALE OF E♭ MINOR.

SCALE OF G♯ MINOR.

SCALE OF C♯ MINOR.

SCALE OF F♯ MINOR.

SCALE OF B MINOR.

etc.

SCALE OF E MINOR.

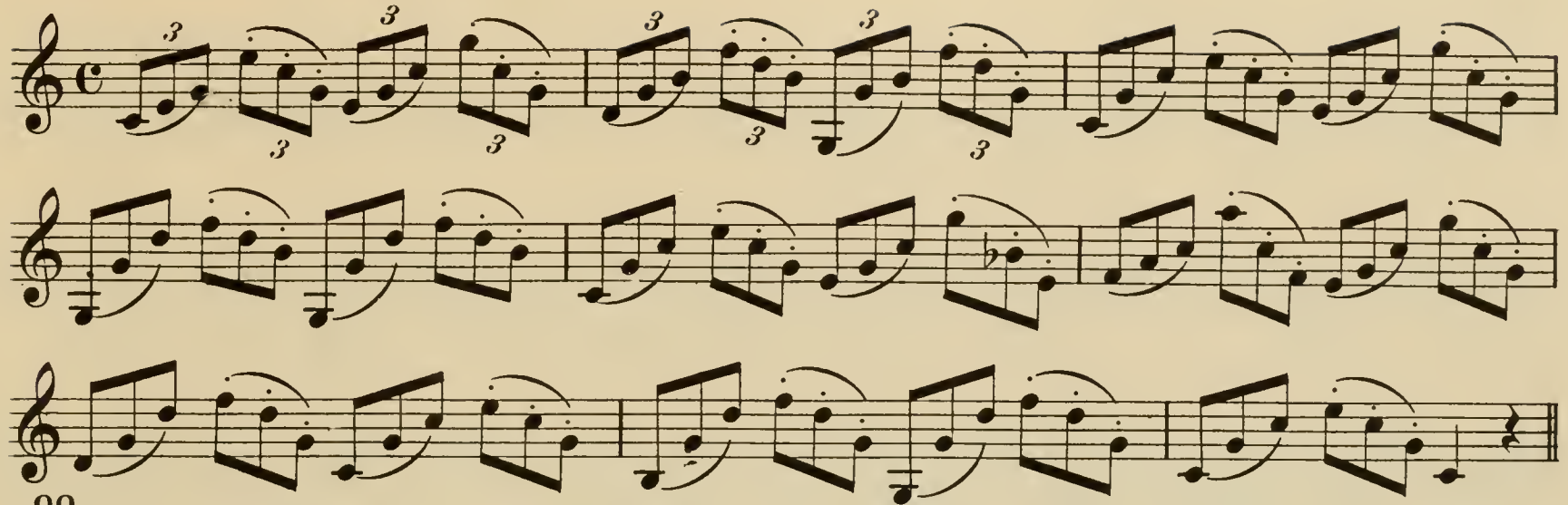
etc.

etc.

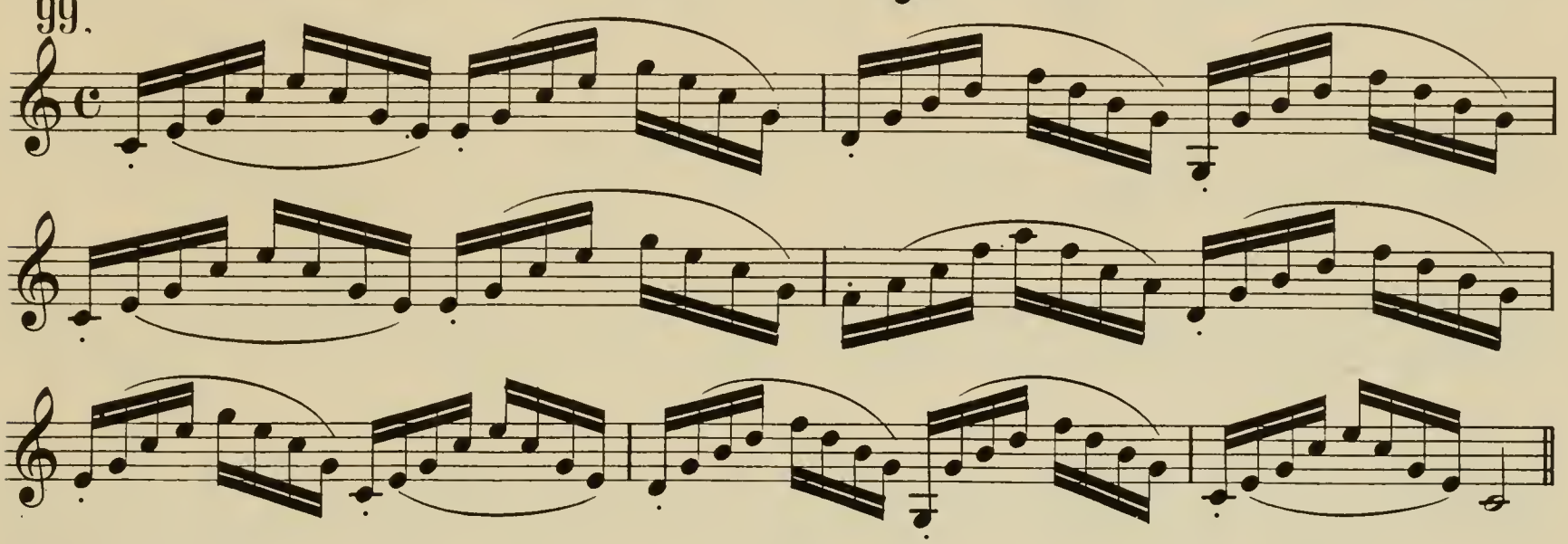
96. SCALE OF SHAKES.

97. OCTAVES.

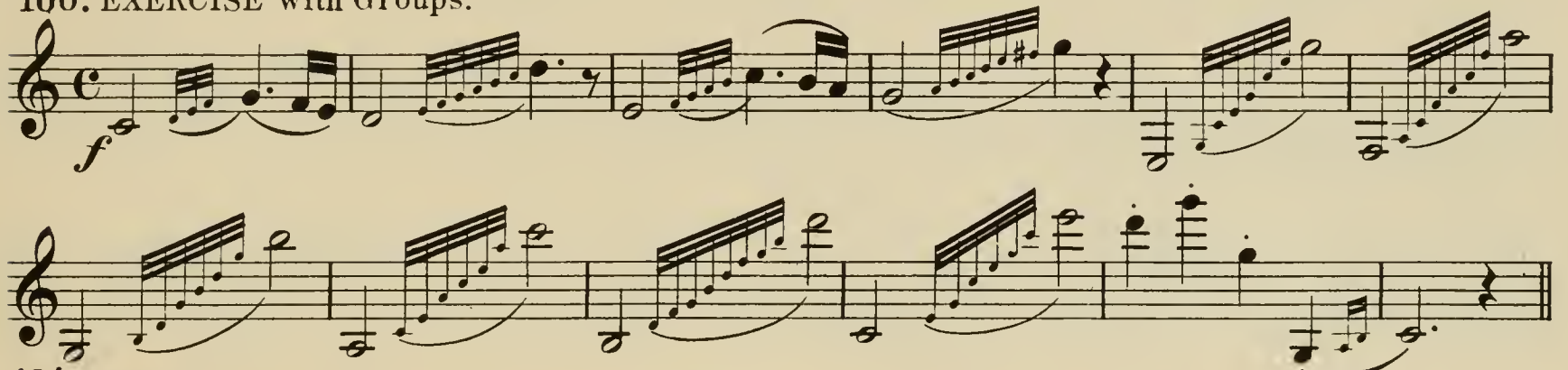
98. EXERCISES with Arppeggios.



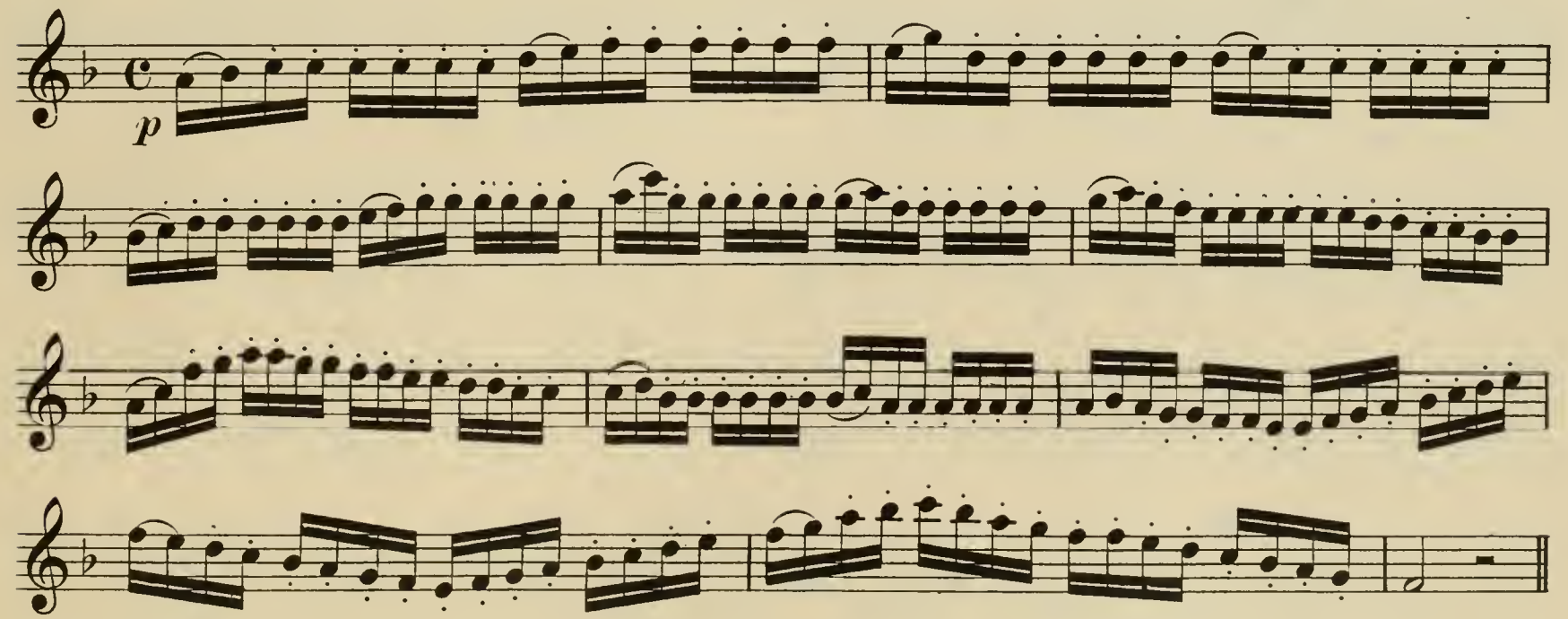
99.



100. EXERCISE with Groups.



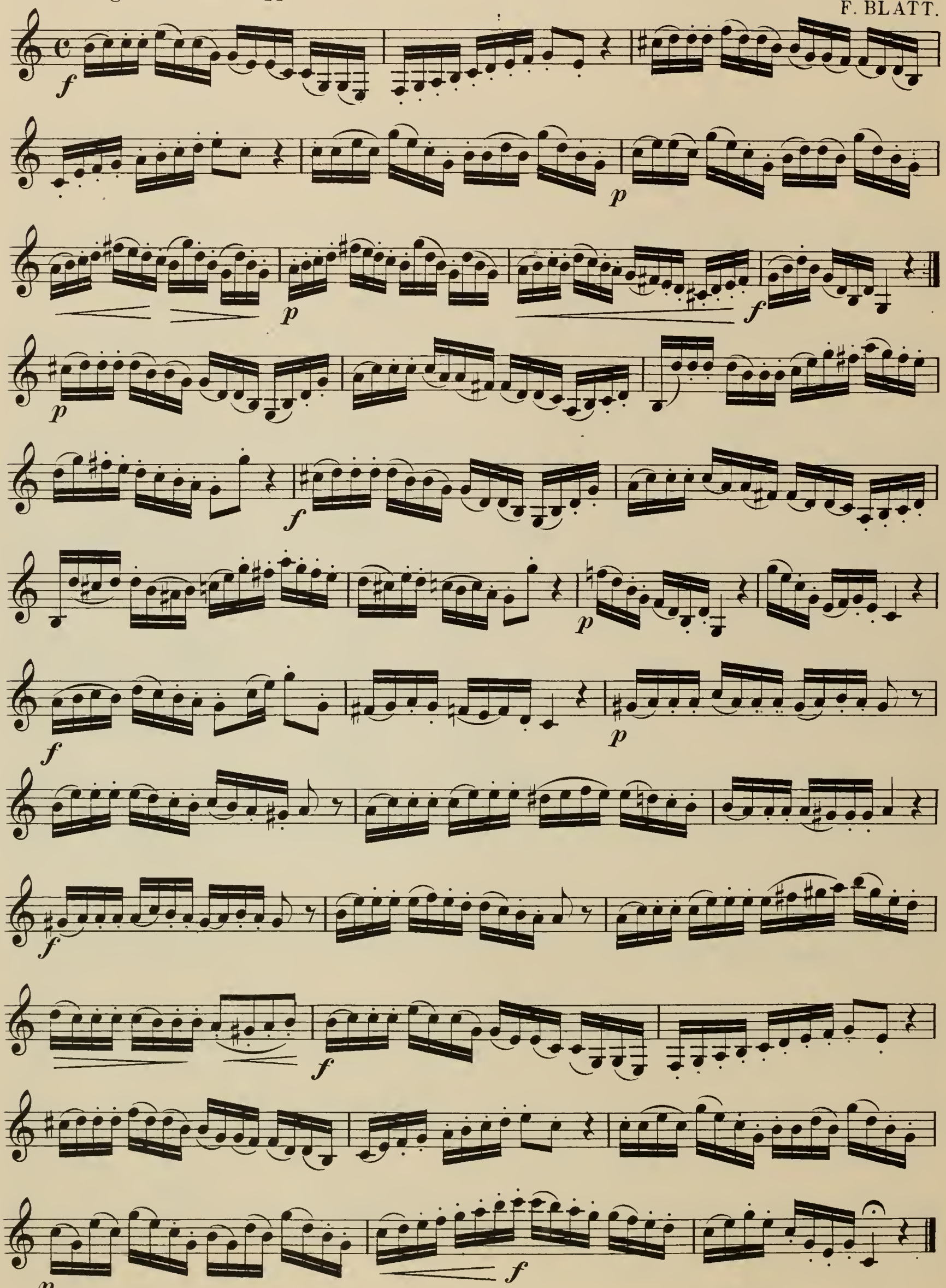
101. EXERCISE for quick strokes of the tongue.



VARIOUS EXERCISES.

102. Allegro ma non troppo.

F. BLATT.



103. Moderato.

F. BERR.

f

tr

104. Andantino.

H. BAERMANN.

p dolce.

cresc.

decresc.

p

pp

cresc.

decresc.

p

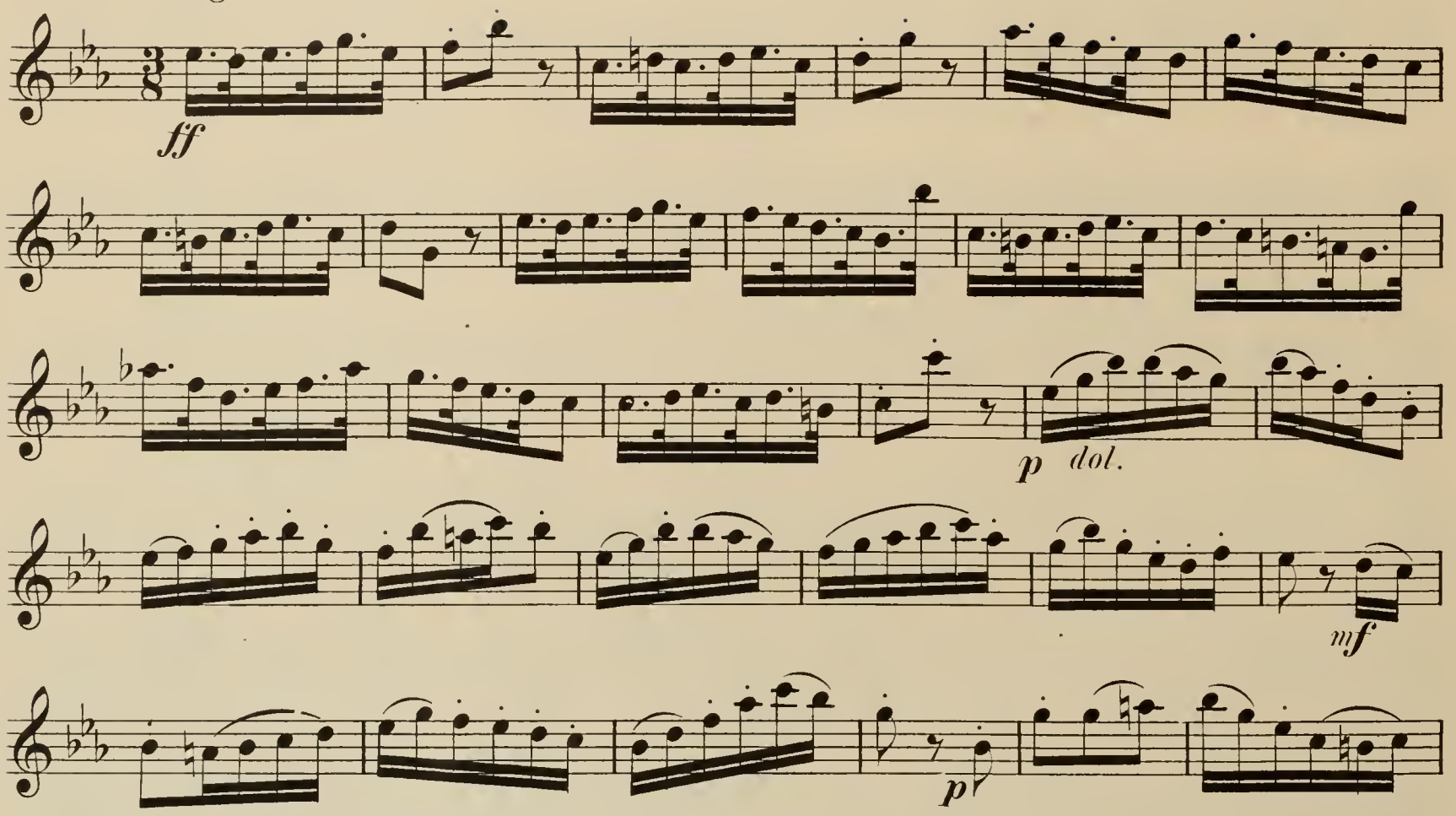
ff

cresc.

f

pp

105. Allegro moderato. F. BLATT.



p

mf

f

ff

106. Allegro moderato.

F. BLATT.

f

p

f

f

p

f

p

p *cresc.* *f*

p

f *p*

f

p *f*

p

f

pp

cresc.

f *ff*

107. Allegro maestoso.

F. BLATT.

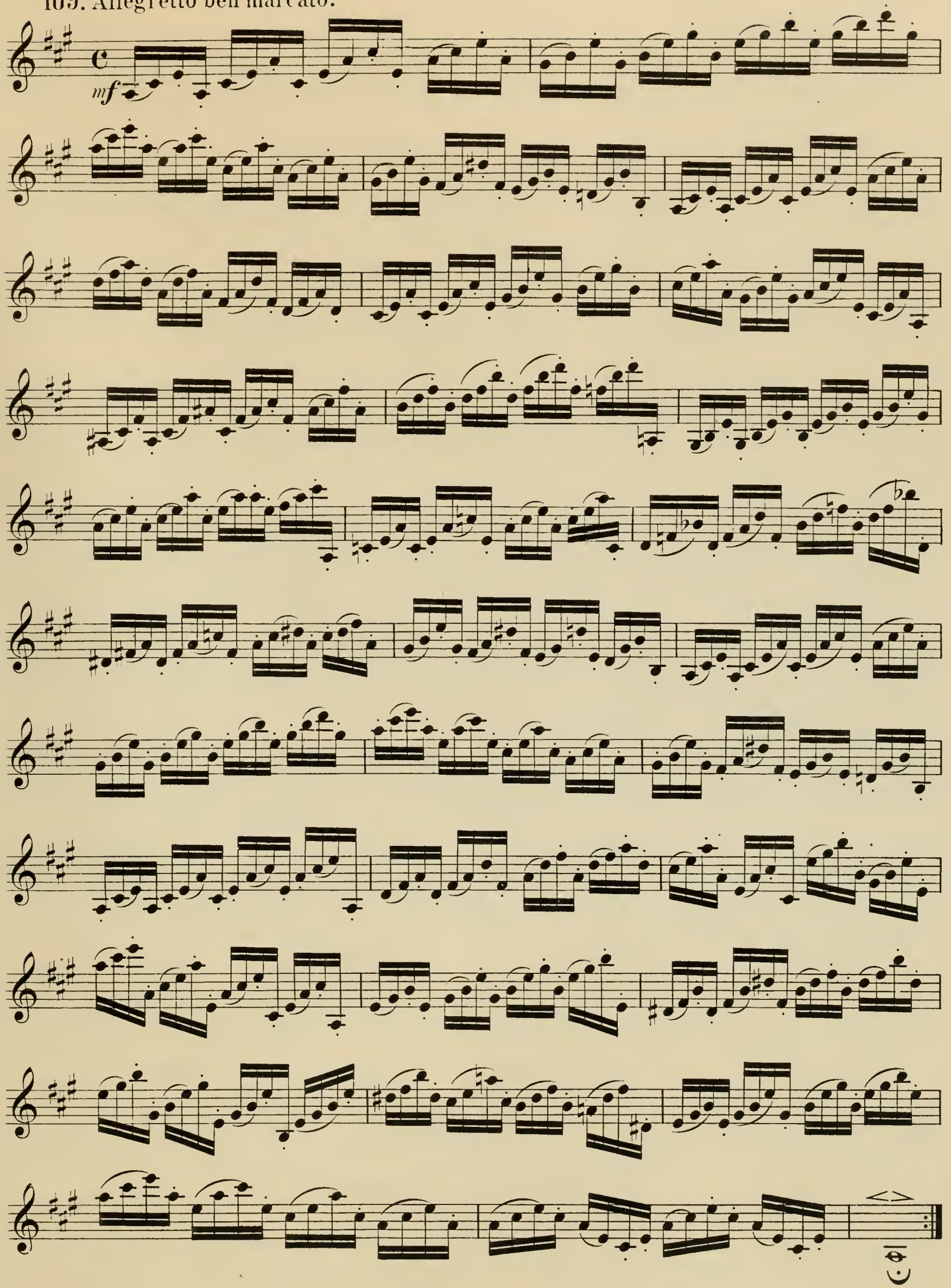
f *tr* *p* *mf* *tr* *cresc.* *f* *ff* *decresc.*

p *f* *p* *cresc.* *f* *p* *f* *pp*

108. Moderato.

F. BERR.

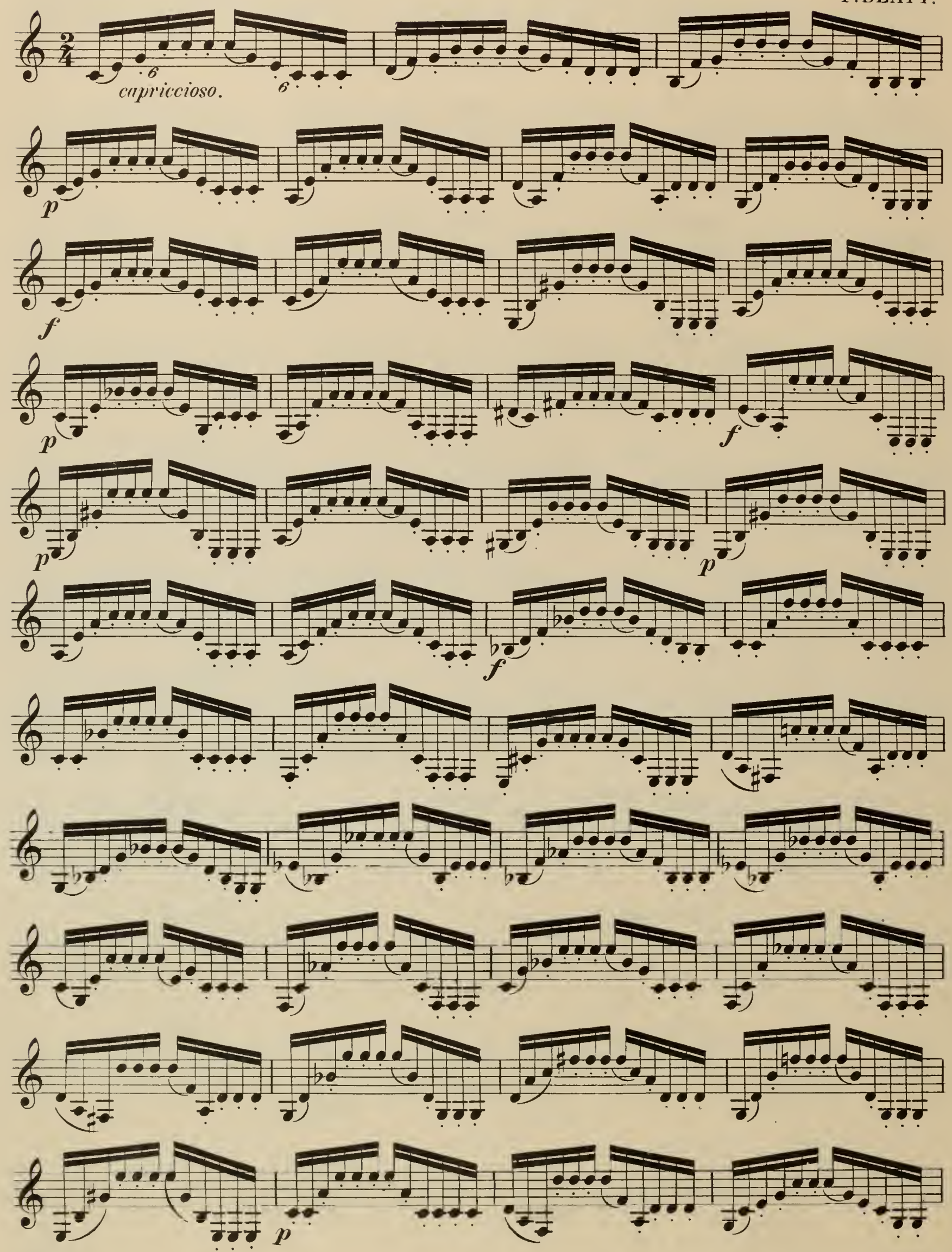
109. Allegretto ben marcato. F. BLATT.



EXERCISE WITH DOUBLE TRIPLETS.

110. Allegro moderato.

F. BLATT.



f

mf

decresc.

p

pp

111. Tempo di Polacca ma moderato.

H. BAERMANN.

p dolce.

f *p*

p

tr

f *p*

f

f

dolce.

tr

p poco moderato.

pp

scherzando.

tr

f

tr

decresc.

pp

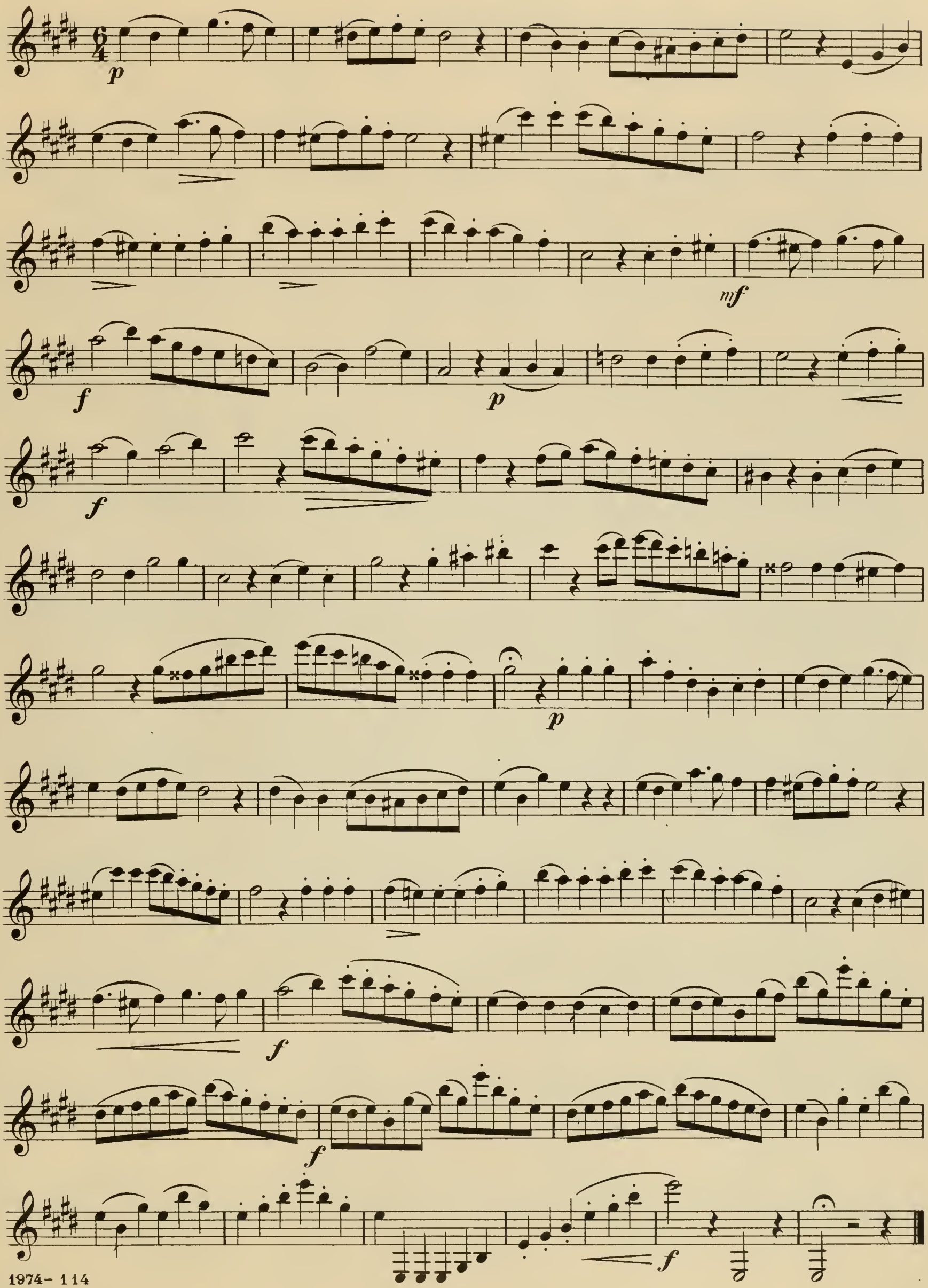
p

tr

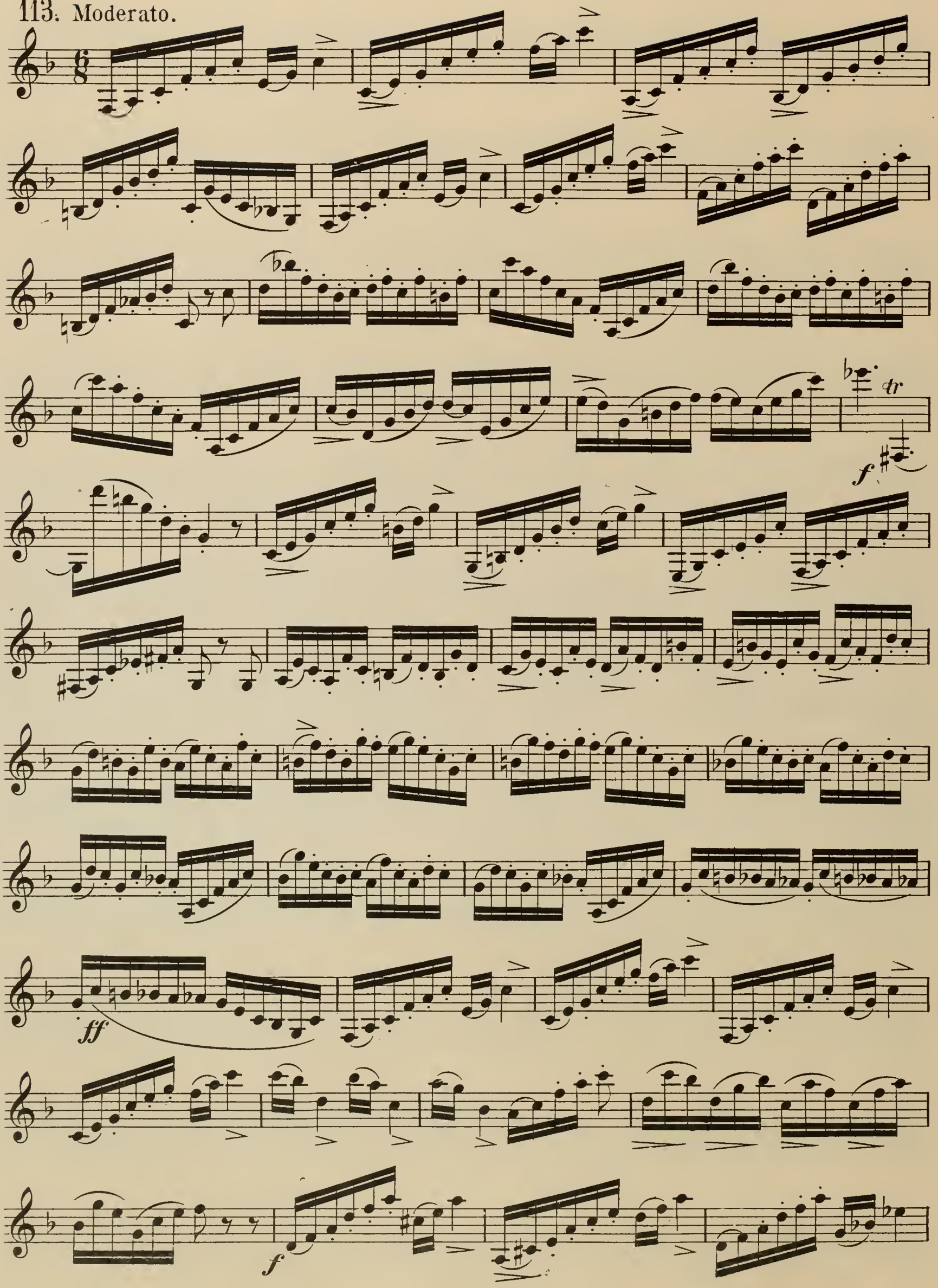
tr

f

112. Allegretto.



113. Moderato.



f

f

tr

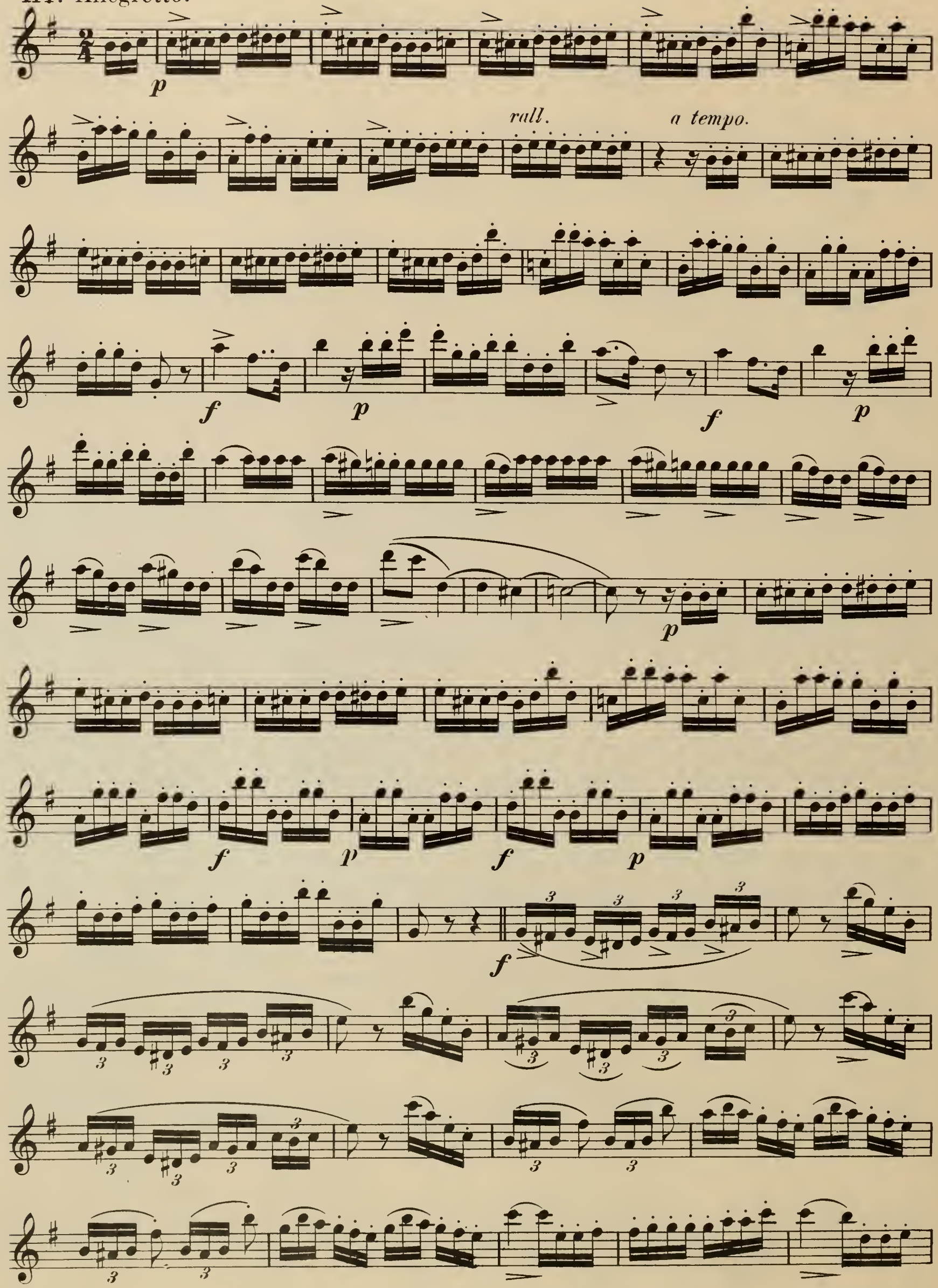
3

dolce.

tr

tr

114. Allegretto.



tr

f

p

rall. *a tempo.*

f

p

f

f

p

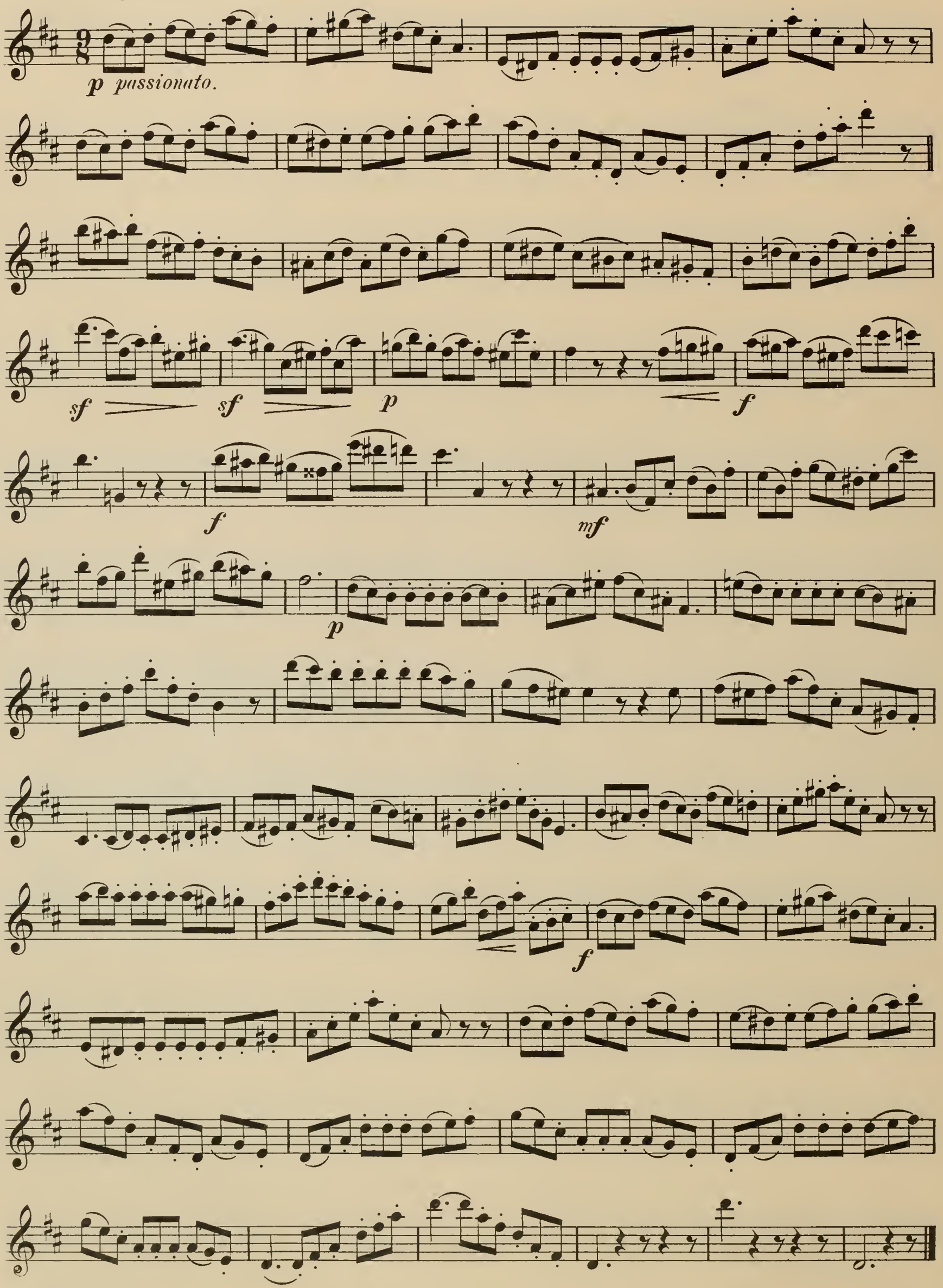
f

p

f

p

115. Allegro non troppo.



116. Allegro molto.

H. BAERMANN.

f

ff

ff

ff

Poco lento.

p

tr

tr

f

Tempo I.

ff

CONCERTINO.

Allegro ma non troppo.

C. M. v WEBER.

SOLO.

pp *f* *pp*

f *p* *f* *pp*

tr *f* *pp*

Andante.

pp *con anima.*

f *p*

6

Poco più vivo.

con fuoco.

ff

2

dolce.

tr

pp

TUTTI. SOLO.

5

f con fuoco.

tr

ff

TUTTI.

12

SOLO.

ritard.

p

2

Allegro.

dolce.

8

SOLO.
risoluto.
f
dolce.
f
dolce.
ff
TUTTI.
5
SOLO.
con passione.
f
1
p
1
2
ff
tr
3

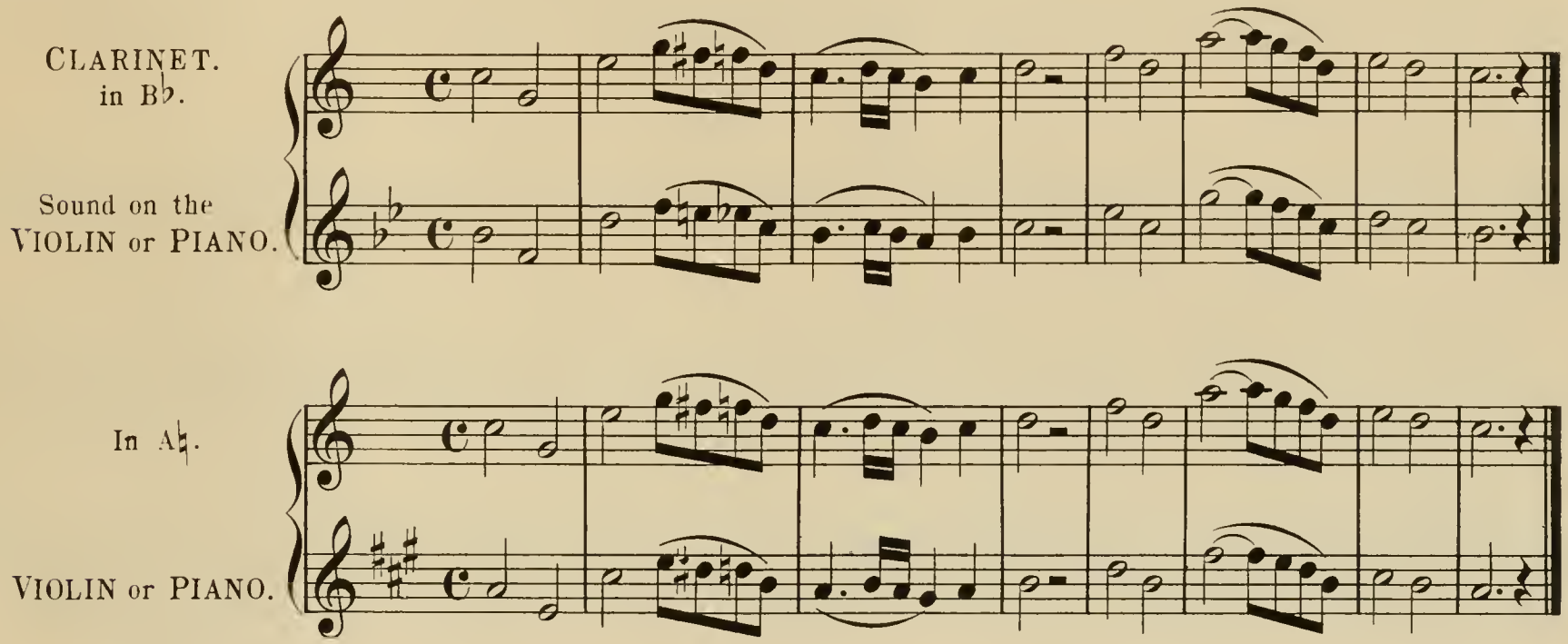
VARIOUS SIZES OF CLARINETS.

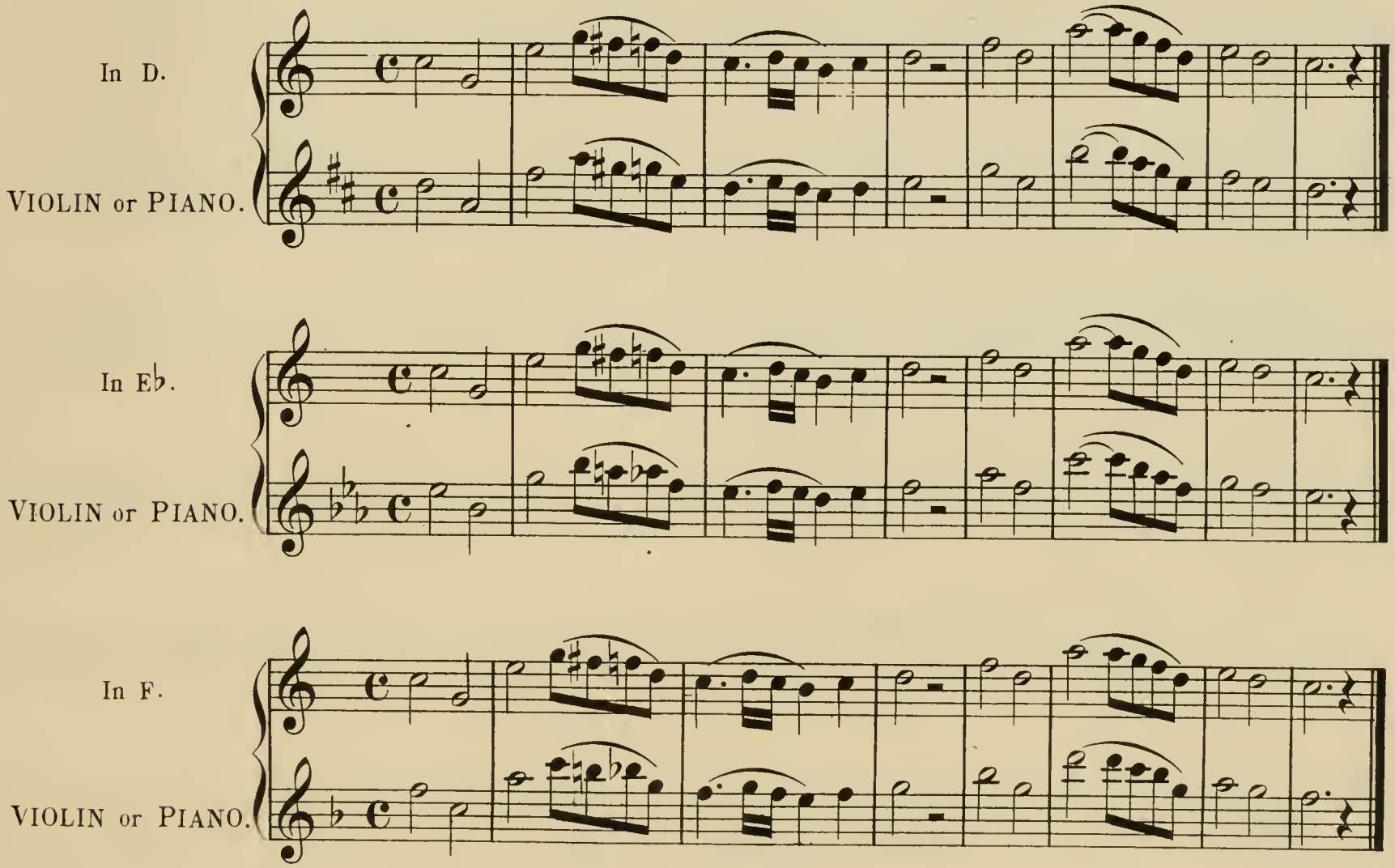
The peculiar construction of the Clarinet does not permit of rapid passages in the extreme keys of sharps or flats being played with ease and smoothness, therefore Clarinets of various sizes are made to facilitate those difficulties.

The length of a Clarinet determines the key in which it stands, or,- in other words, the longer the instrument is, the lower the given note will sound.

The Clarinets generally used are those in *B♭*, *A♮* and *C* for string orchestra, *B♭* and *E♭* for military bands. In German compositions Clarinets in *F* and *D* are also used.

An example is given here, how the notes played on the various Clarinets do in reality sound on a violin or piano.





The actual sound on the *C* Clarinet is the same as on the violin or piano.

HARLEQUINADE POLKA.

J. M. Morelli.

Moderato.

p

Cadenza.

POLKA.

p *p*

f *decresc.*

Slower.
TUTTI.

1 2

rall. *f*

SOLO.

p

ff *p rall.*

a tempo. *a tempo.*

ff *p rall.* *ff* *p* D.S.

CODA.

p

ff

Copyright 1884 by Carl Fischer, New York

AVE MARIA.

A. Fessy.

Lento. *cantabile con espress.*

p *f*

f *p* *rall.* *f*

Allegro.

p

f *p* *f*

Temptation.

(VERDI)

H. Klosé.

Andantino.

dolce.

cresc.

Poco piu mosso.

con forza.

con dolore.

allarg.

con forza.

p

a tempo.

5

dim.

mf

pp

f

FANTAISIE.

HOW CAN I LEAVE THEE.

Reinhold Ritter, Op. 11.

Allegro.

Cadenza.
staccato.

f

ff

ff *pp* *ff*

pp *f*

THEMA.

Andante.

p

VAR. Più Allegro.

p staccato.

Andantino.

p

17

rall.

p

Cadenza.

mf *f* *ff*

Allegro moderato.

ff

rall.

Cadenza.

ff *ff*

rall.

Lento.

p

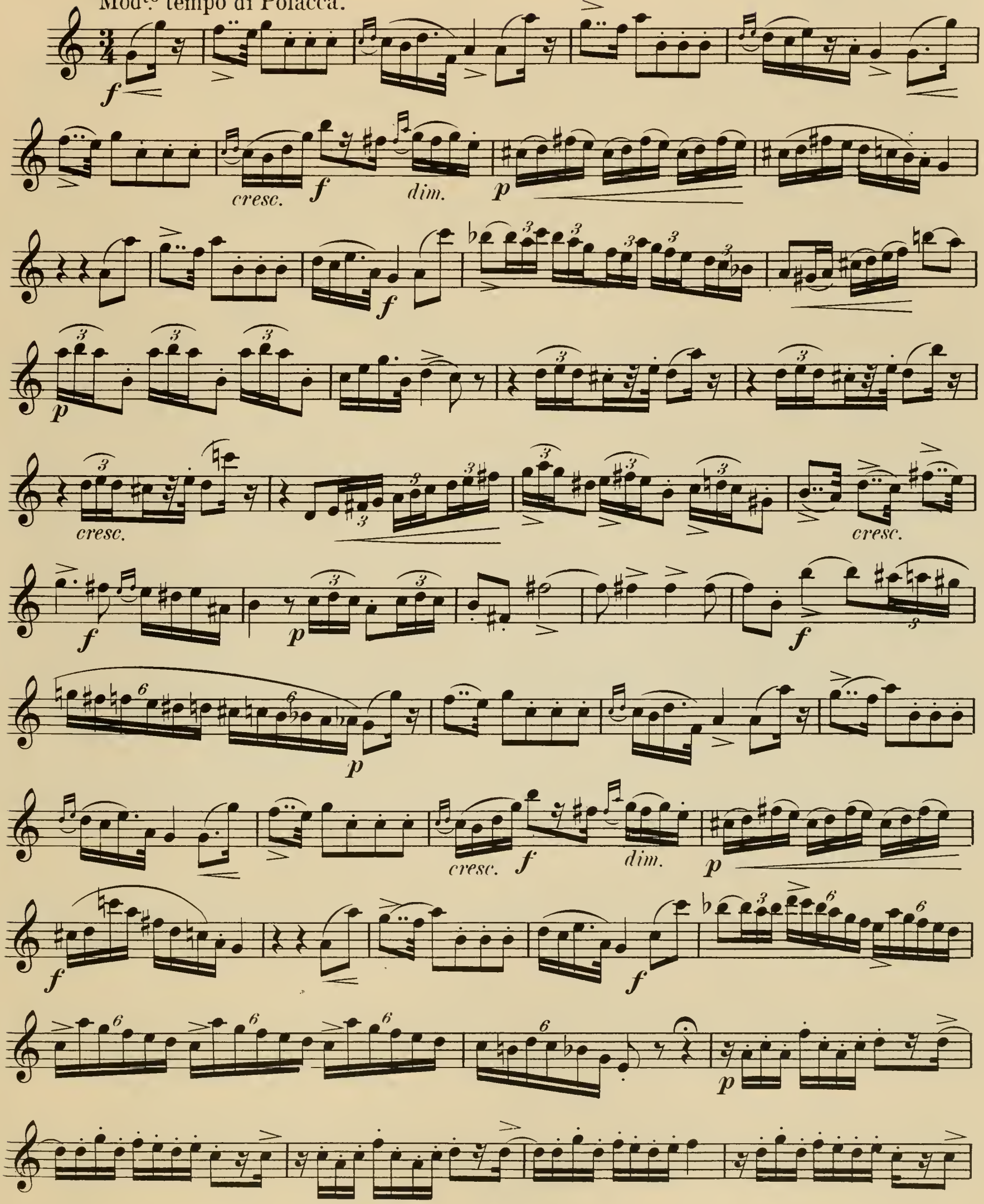
Allegro.

ff

POLONAISE FROM "MIGNON."

Ambroise Thomas.

Mod^to tempo di Polacca.



pp

dol.

cresc.

dolce.

B

f

tr

ff

p

poco rit.

a tempo

animato un poco.

f

p

p

accel.

cresc.

tr

f

p più rit.

cresc. pressez.

tr

tr

tr

tr

ff

LONG LONG AGO.

„Lang, lang ist's her:“

Fantaisie.

Reinhold Ritter, Op. 12.

Moderato.

Violin.

Solo.

f *p* *ff* *lento.* *pp*

pacceler. *f* *f* *ff* *ppp*

THEMA.

Andante.

p

f *pp* *p*

VARIATION.

p

mf

p

Adagio.

p

6

f

6

p

mf

f

13

p

Cadenza.

Recit.

ff

ff

rall.

Allegretto.

p

rall. *a tempo.*

f *pp*

p *rall.* *a tempo.*

p

f *pp*

rall. *a tempo.*

f

staccato.

pp *f*

CONCERTINO.

Allegro. ♩= 29.

F. Manns, Op. 29.

f

mf

dim.

p

ROMANZE.

Moderato. ♩= 36.

dolce.

f

dim.

mf

rit.

mf

tranquillo e dolce.

più anime e cresc.

f

Tempo I.

mf *rit. e dim.*

più anime e cresc.

f

a tempo.

molto rit. e dim.

poco riten.

a tempo.

tr

p

riten. e dim.

p

RONDO.

Allegro. ♩= 108.

riten.

a tempo.

mf

f *f* *mf*

tr tr

mf

cresc.

f *poco a poco.*

dimin.

p

mf

mf

tr

cresc.

espr. dolce.

3

3

mf

p

mf

p

> *p*

cresc.
portamente.

dim.

mf

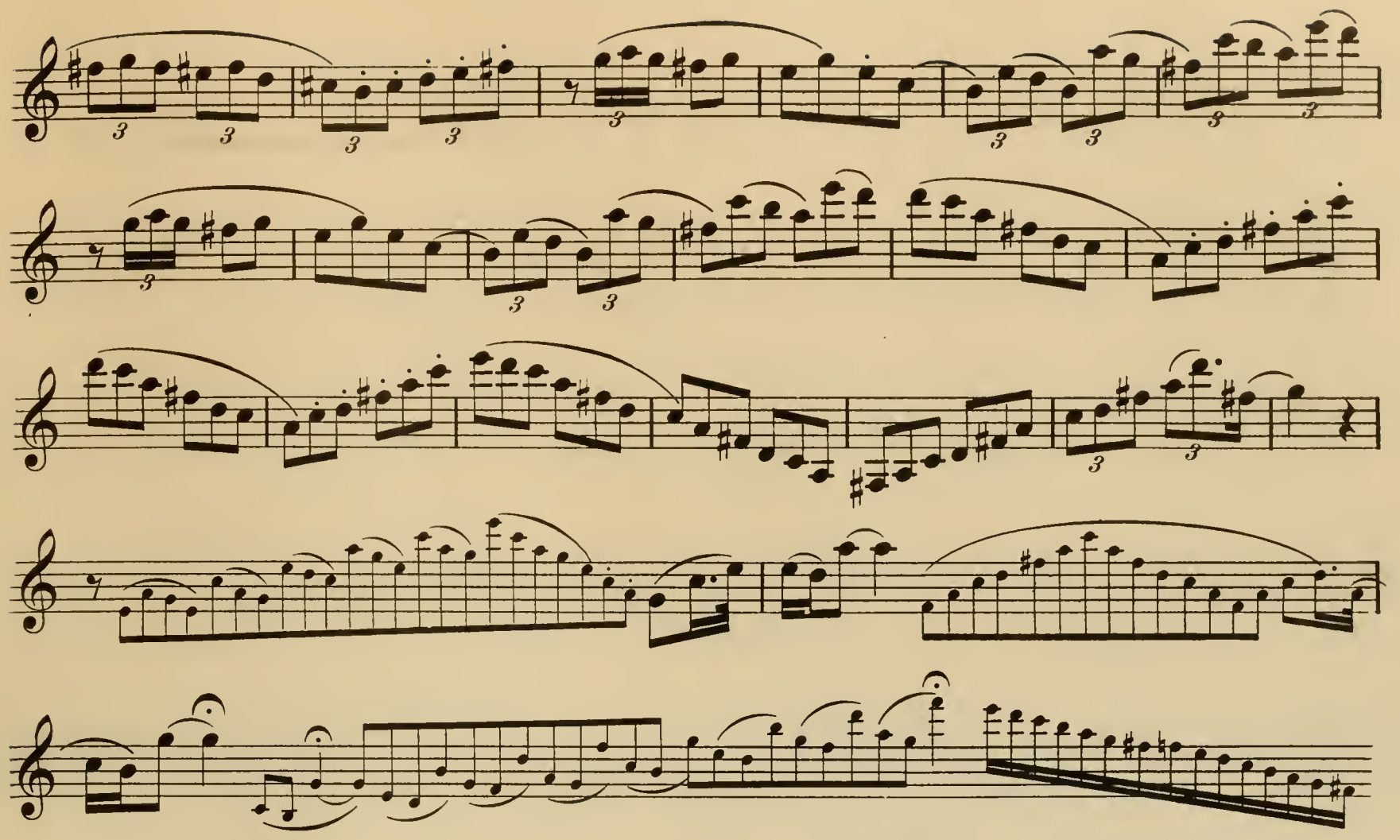
3

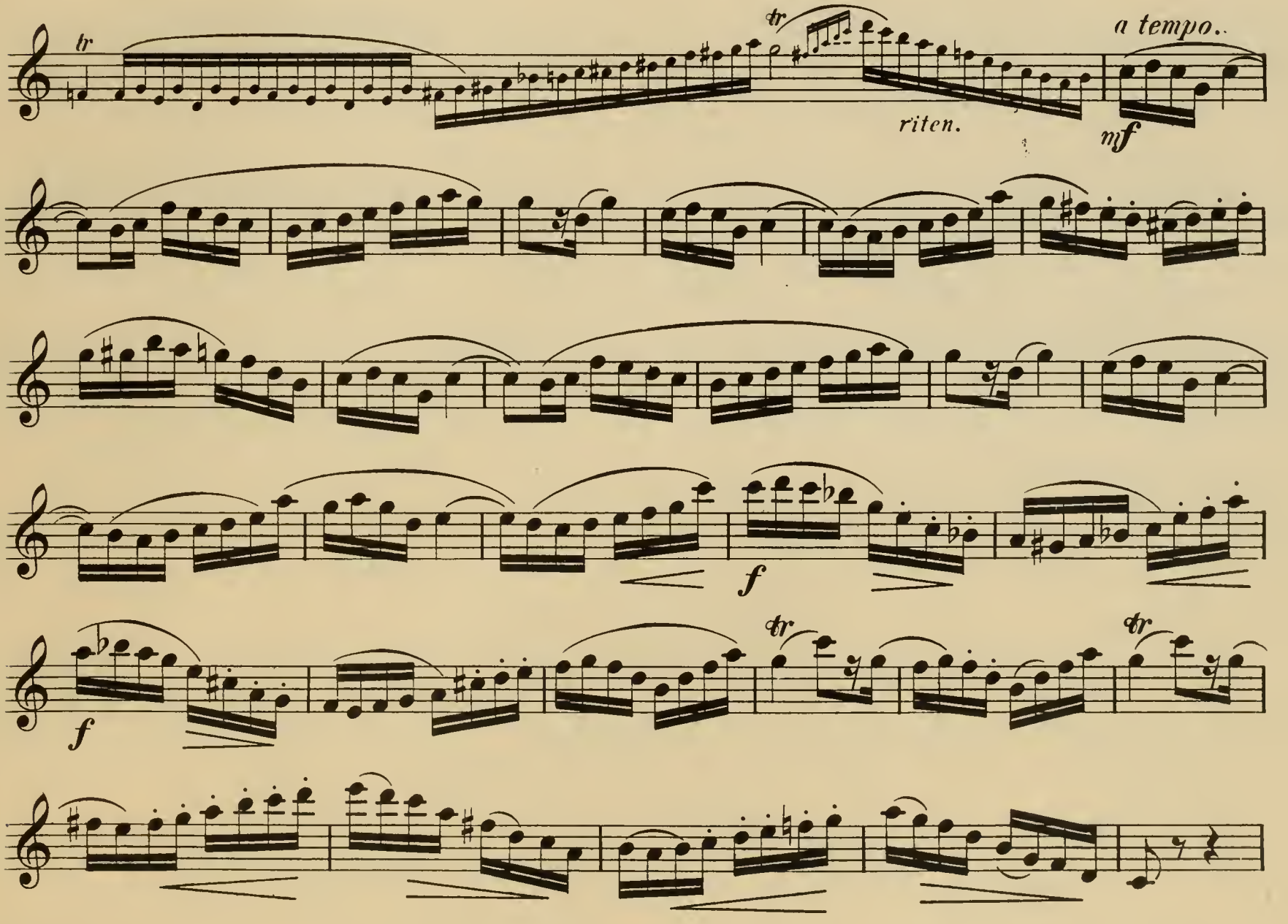
3

3

3

3




tr
tr
a tempo.
riten.
mf
f
f
tr
tr

mf

cresc.

f

p

cresc.

cresc.

f

dim.

mf

f

mf

tr

tr

tr

tr

tr

VARIATIONS.

Clarinet in B♭.

THEME.
Andante con moto. (♩ = 69)

C. M. v. Weber, Op. 33.

p *tr* *rall.*

a tempo. *p* *f*

p *f* *poco rall.*

a tempo. *p*

VAR. I.
Più vivo. (♩ = 108)

dolce.

f *rall.* *a tempo.* *f*

decresc. *poco rall.* *pp* *f*

f *p* *poco rall.*

a tempo. *p* *cresc.* *f* *p* *poco rall.*

VAR. II.

R
3983-13

Published 1894 by ***Carl Fischer, New York.***

Piano acc. to be had separate.

VAR. III.

Clarinet in B♭.

Molto Adagio, quasi Fantasia. (♩-40)

f *con molt' espressione*

Ossia.

f *con molt' espressione.*

f

p

fff

p

f

dim.

pp

pp

rit.

rit.

p *poco rit.* *f*

pp *poco rit.* *f*

pp *poco rit.* *f*

pp *poco rit.* *f*

p

ten.

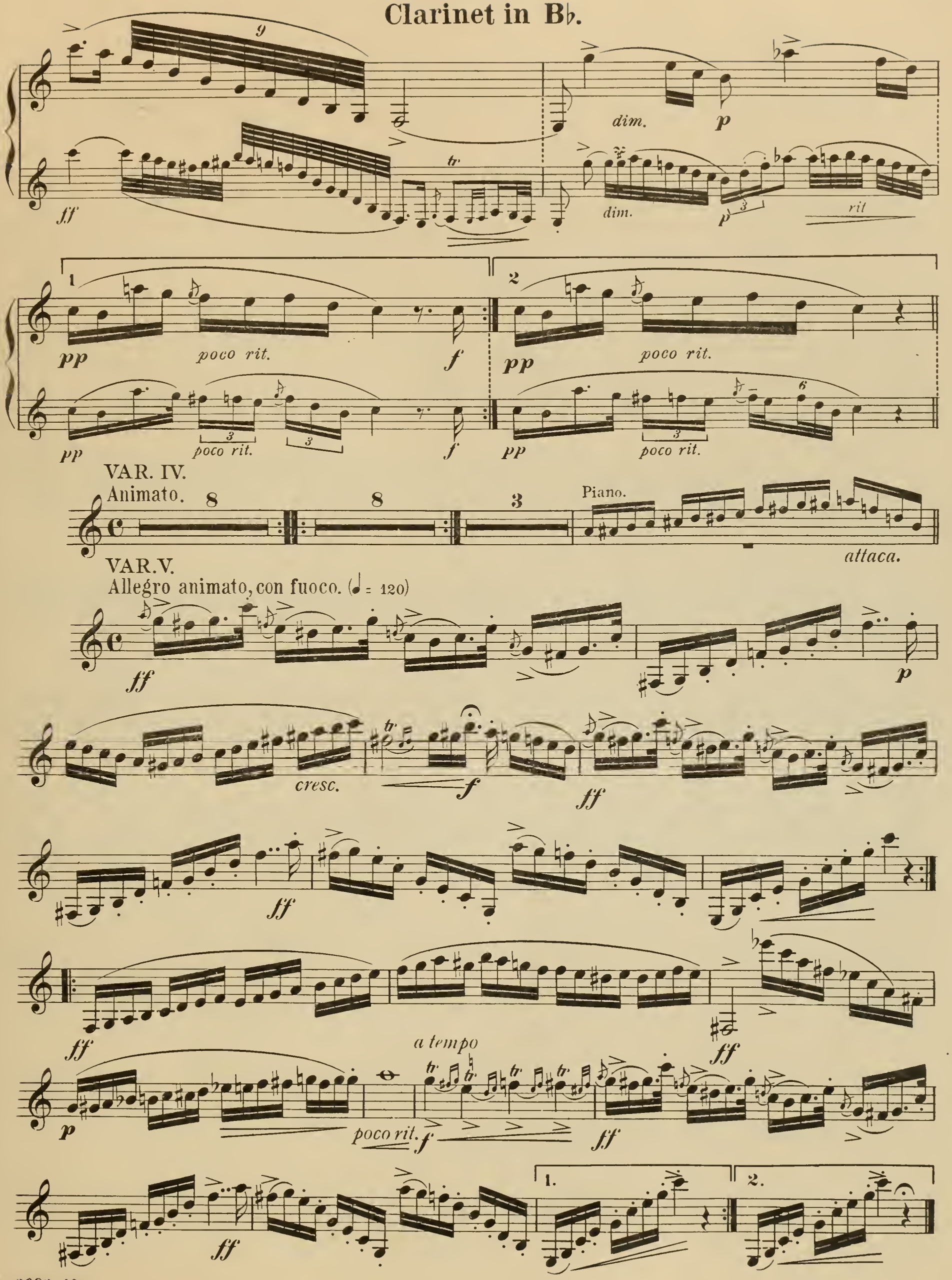
f *p*

p

ff

f *cresc.* *ff*

Clarinet in B♭.



Clarinet in B♭.

VAR. VI.
Lento. (♩ = 56)

pp f pp p f pp

p dolce f ff p f p

pp quasi Recit. pp p ritard.

VAR. VII.
Allegro. (♩ = 104)

p p cresc.

f a tempo p poco rit.

f p f p

f p f p rit.

a tempo. p p

pp p ff

Andante. Tempo di Tema. (♩ = 63)

poco rall. p ritard. più lento. pp

FANTASIA

"Souvenir de Töplitz."

Solo Clarinet in A.

Clarinet Solo.

R. Gruenwald, Op. 224.

Theatre Orch.

359

All⁹ maestoso. (♩ = 92)

f 2nd Cl. *f*

SOLO.

f *risoluto.* *dim.* *p*

f *rit.*

a tempo.

p *tr*

f *rit.*

a tempo.

p *con passione.* *cresc.* *f*

Più animato.

fz *p* *con grazia.* *tr* *f*

Cad. *ad lib.* *f*

rall.

Più All⁹ (♩ = 116)

2nd Cl. *f* *p* Viola.

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Solo Clarinet in A.

All^tto (♩=80)

p dolce. *sf* *p rit.* *a tempo.* *mf*

accel. *rit.* *a tempo.* *p* *rit.*

a tempo.

p dolce. *sf* *p rit.* *f* 2nd Cl.

Più mosso.

VAR.
Animato.

mf

6 6 6

f *Cad.*

f *p rall.* *p a tempo.*

Solo Clarinet in A.

Tutti.

f 2d Cl.

pp

And^te (♩=66)

P dolce.

p

a tempo.

rit.

Animato. (♩=80)

fz

mf

cresc.

fz

dim.

p cresc. e accel. *f* *a tempo.*

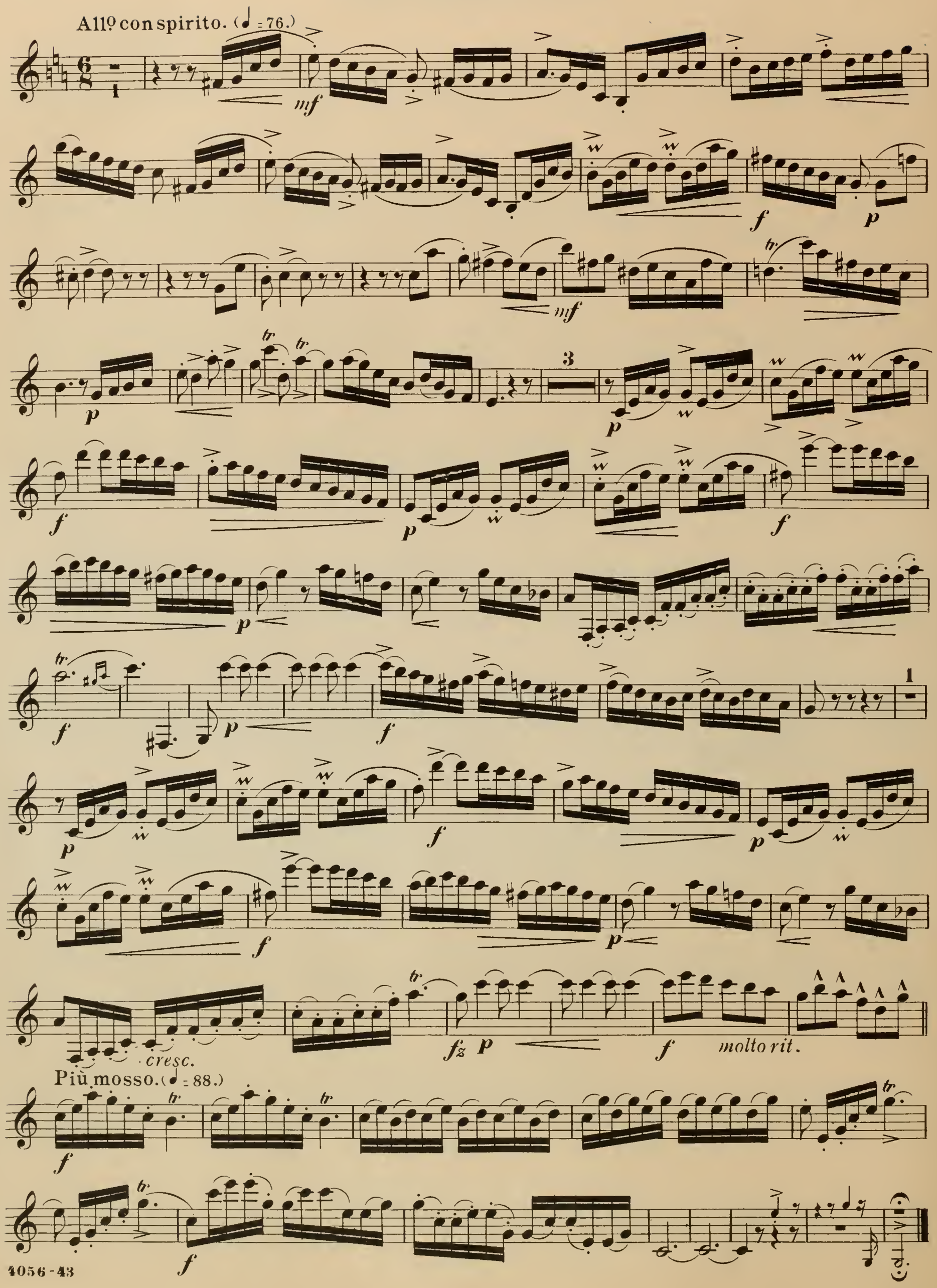
p dolce.

fz *Cad.*

a tempo.

long.

Solo Clarinet in A.



List of the Principal Words used in Modern Music
With their Abbreviations and Explanations

A . . . . . to, in or at; *a tempo,* in time
Accelerando (accel.) . Gradually increasing the speed
Accent . . . . . Emphasis on certain parts of the measure
Adagio . . . . . Slowly leisurely
Ad libitum (ad lib.) . At pleasure; not in strict time
A dus (a 2) . . . . To be played by both instruments
Agitato . . . . . Restless, with agitation
Al or Alla . . . . . In the style of
Alla Marcia . . . . In the style of a March
Allegretto . . . . . Diminutive of allegro; moderately fast, lively; faster than *andante;* slower than *allegro*
Allegro . . . . . Lively; brisk, rapid.
Allegro assai . . . Very rapidly
Amoroso . . . . . Affectionately
Andante . . . . . In moderately slow time
Andantino . . . . . Diminutive of *andante;* strictly *slower* than andante, but often used in the reverse sense
Anima, con / *Animato* . . . . With animation
A piacere . . . . . At pleasure; equivalent to *ad libitum*
Appassionato . . . . Impassioned
Arpeggio . . . . . A broken chord
Assai . . . . . Very; *Allegro assai,* very rapidly
A tempo . . . . . In the original tempo
Attacca . . . . . Attack or begin what follows without pausing
Barcarolle . . . . A Venetian boatman's song
Bis . . . . . Twice, repeat the passage
Bravura . . . . . Brilliant; bold; spirited
Brillante . . . . . Showy, sparkling, brilliant
Brio, con . . . . . With much spirit
Cadenz . . . . . An elaborate, florid passage introduced as an embellishment
Cantabile . . . . . In a singing style
Canzonetta . . . . A short song or air
Capriccio a . . . . At pleasure, ad libitum
Cavatina . . . . . An air, shorter and simpler than the aria, and in one division, without Da Capo
Chord . . . . . The harmony of three or more tones of different pitch produced simultaneously
Coda . . . . . A supplement at the end of a composition
Col or con . . . . With
Crescendo (cresc.) . . Swelling; increasing in loudness
Da or dal . . . . . From
Da Capo (D. C.) . . From the beginning
Dal Segno (D. S.) . . From the sign
Decrescendo (decresc.) Decreasing in strength
Diminuendo (dim.) . Gradually softer
Divisi . . . . . Divided, each part to be played by a separate instrument
Dolce (dol.) . . . . Softly; sweetly
Dolcissimo . . . . Very sweetly and softly
Dominant . . . . . The fifth tone in the major or minor scale
Duet or Duo . . . . A composition for two performers
E . . . . . And
Elegante . . . . . Elegant, graceful
Energico . . . . . With energy, vigorously
Enharmonic . . . . Alike in pitch, but different in notation
Espressivo . . . . . With expression
Finale . . . . . The concluding movement
Fine . . . . . The end
Forte (f) . . . . . Loud
Forte-piano (fp) . . Accent strongly, diminishing instantly to piano
Fortissimo (ff) . . . Very loud
Forzando (fz >) . . Indicates that a note or chord is to be strongly accented
Forza . . . . . Force of tone
Fuoco, con . . . . With fire; with spirit
Giocoso . . . . . Joyously; playfully
Giusto . . . . . Exact; in strict time
Grandioso . . . . . Grand; pompous; majestic
Grave . . . . . Very slow and solemn
Grazioso . . . . . Gracefully
Harmony . . . . . In general, a combination of tones, or chords, producing music
Key note . . . . . The first degree of the scale, the tonic
Largamente . . . . Very broad in style
Larghetto . . . . . Slow, but not so slow as Largo; nearly like Andantino
Largo . . . . . Broad and slow; the slowest tempo-mark
Legato . . . . . Smoothly, the reverse of staccato
Ledger-line . . . . A small added line above or below the staff
Lento . . . . . Slow, between Andante and Largo
L'istesso tempo . . In the same time, (or tempo)
Loco . . . . . In place. Play as written, no longer, an octave higher or lower
Ma . . . . . But
Ma non troppo . . Lively, but not too much so
Maestoso . . . . . Majestically; dignified
Maggiore . . . . . Major Key
Marcato . . . . . Marked
Meno . . . . . Less
Meno mosso . . . Less quickly
Mezzo . . . . . Half; moderately
Mezzo-piano (mp) . Moderately soft
Minore . . . . . Minor Key
Moderato . . . . . Moderately. *Allegro moderato,* moderately fast
Molta . . . . . Much; very
Morendo . . . . . Dying away
Mosso . . . . . Equivalent to rapid. *Piu mosso,* quicker.
Moto . . . . . Motion. *Con moto,* with animation
Non . . . . . Not
Notation . . . . . The art of representing musical sounds by means of written characters
Obbligato . . . . . An indispensable part
Opus (Op.) . . . . . A work.
Ossia . . . . . Or; or else. Generally indicating an easier method
Ottava (8va) . . . . To be played an octave higher
Pause (𝄐) . . . . The sign indicating a pause or rest
Perdendosi . . . . . Dying away gradually
Piacere, a . . . . . At pleasure
Pianissimo (pp) . . Very softly
Piano (p) . . . . . Softly
Più . . . . . More
Più Allegro . . . . More quickly
Più tosto . . . . . Quicker
Poco or un poco . . A little
Poco a poco . . . . Gradually, by degrees; little by little
Poco più mosso . . A little faster
Poco meno . . . . . A little slower
Poco più . . . . . A little faster
Poi . . . . . Then; afterwards
Pomposo . . . . . Pompous; grand
Prestissimo . . . . As quickly as possible
Presto . . . . . Very quick; faster than *Allegro*
Primo (1mo) . . . . The first
Quartet . . . . . A piece of music for four performers.
Quasi . . . . . As if; in the style of
Quintet . . . . . A piece of music for five performers
Rallentando (rall.) Gradually slower
Replica . . . . . Repetition. *Senza replica,* without repeats
Rinforzando . . . . With special emphasis
Ritardando (rit.) Gradually slower and slower
Risoluto . . . . . Resolutely; bold; energetic
Ritenuto . . . . . In slower time
Scherzando . . . . . Playfully; sportively
Secondo (2do) . . . The second singer, instrumentalist or part
Segue . . . . . Follow on in similar style
Semplice . . . . . Simply; unaffectedly
Senza . . . . . Without. *Senza sordino* without mute
Sforzando (sf) . . Forcibly; with sudden emphasis
Simile or Simili . In like manner
Smorzando (smorz) Diminishing in sound. Equivalent to *Morendo*
Solo . . . . . For one performer only. *Soli;* for all
Sordino . . . . . A mute. *Con sordino,* with the mute
Sostenuto . . . . . Sustained; prolonged.
Sotto . . . . . Below; under. *Sotto voce,* in a subdued tone
Spirito . . . . . Spirit. *con Spirito* with spirit
Staccato . . . . . Detached; separate
Stentando . . . . Dragging or retarding the tempo
Stretto or stretta . An increase of speed. *Più stretto* faster
Subdominant . . . . The fourth tone in the diatonic scale
Syncopation . . . . Change of accent from a strong beat to a weak one.
Tacet . . . . . "Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Tempo . . . . . Movement; rate of speed.
Tempo primo . . . Return to the original tempo.
Tenuto (ten.) . . . Held for the full value.
Thema or Theme . . The subject or melody.
Tonic . . . . . The key-note of any scale.
Tranquillo . . . . . Quietly.
Tremolando, Tremolo A tremulous fluctation of tone.
Trio . . . . . A piece of music for three performers.
Triplet . . . . . A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Troppo . . . . . Too; too much *Allegro, ma non troppo,* not too quickly.
Tutti . . . . . All; all the instruments.
Un . . . . . A, one, an.
Una corda . . . . . On one string.
Variatione . . . . . The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Veloce . . . . . Quick, rapid, swift.
Vibrato . . . . . A wavering tone-effect, which should be sparingly used.
Vivace . . . . . With vivacity; bright; spirited.
Vivo . . . . . Lively; spirited.
Volti Subito V. S. . Turn over quickly.